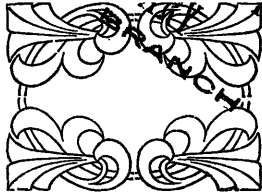


A COLLECTION
OF
ANTIQUE VASES,
TRIPODS, CANDELABRA, etc.

from various Museums and Collections
after Engravings by HENRY MOSES and others.

With over ~~120~~ reproductions selected by
JOHN TIRANTI



1921
JOHN TIRANTI & CO.,
MAPLE STREET, TOTTENHAM COURT ROAD
LONDON, W. 1.

SCARCE REPRINTS ALREADY PUBLISHED.

PUGIN. Gothic Relief Ornaments 15/-

LANGLEY. Treasury of Designs 6/-

LANGLEY. Builder's Jewel 6/-

ANTONINI. Roman Rosettes 3/-

Others in course of preparation.

FOREWORD.

OF the following collection of plates, the first sixty have been selected from the engravings of Henry Moses; the remainder are reproductions from a work by an unknown Italian engraver, which was published in Rome in 1840. Although Piranesi died in 1778 and the "Collection of Antique Vases" was not published by Moses until 1814, it was his immense energy and vitality that fired the enthusiasm and imagination of half Europe with a flame that burned well on into the middle of the nineteenth century. There is, indeed, no end to the ramifications of his influence, Adam, Chippendale, and Sheraton, Chambers, Pergolesi, and Dance, all profited by his work, which, consciously or unconsciously, moulded the very lines of English eighteenth century furniture. Oscar Wilde, indulging in a rhetorical outburst in "Intentions," maintains that had it not been for Piranesi, Keat's "Ode to a Grecian Urn" would never have been written. In order to realise with what avidity engravings of Rome were sought after, it is first necessary to appreciate the fact that in the latter part of the eighteenth century a certain weariness of Palladian purity began to insinuate itself, alike in the mind of architect and of patron, they were thus ripe for the mysteries which Piranesi disclosed to them, mysteries of ornament and style rather than the pure abstractions of the orders. And Piranesi was followed by a host of lesser engravers, lesser not only because they lacked his skill, but because they lacked his imagination.

The year of Henry Moses' birth is not certain, but it is thought to have been in 1782. He died in 1870, at the fine old age of 88. During the first half of the nineteenth century he was very prolific. One of his first labours was to assist in the official publication "Ancient Marbles in the British Museum," upon which he was engaged from 1812 to 1845, so that already at the age of 30 he had achieved a fair reputation. Among his most important works, in addition to the one already mentioned from which these plates are selected, are "The Gallery of Pictures painted by Benjamin West," 12 plates in 1811, "Examples of Ornamental Sculpture in Architecture," drawn by Vulliamy," 36 plates, 1823. He also illustrated several books, amongst them Goethe's Faust, with engravings after Retzsch, 26 plates, 1821, and, at the request of the Art Union of London in 1844, he engraved 22 illustrations for "The Pilgrim's Progress" after H. C. Selous. His work also includes various sea sketches, as the titles of the following three works indicate: "Views of Ramsgate," "Sketches of Shipping," and "Marine Sketch Book." The outstanding qualities of Moses' work are its purity of line and its accuracy.

"Few remains of antiquity have excited more interest than vases. The variety and the elegance of their forms, the singularity of their designs, the beauty of the compositions with which they are adorned, and the important instruction which the subjects of these pictures

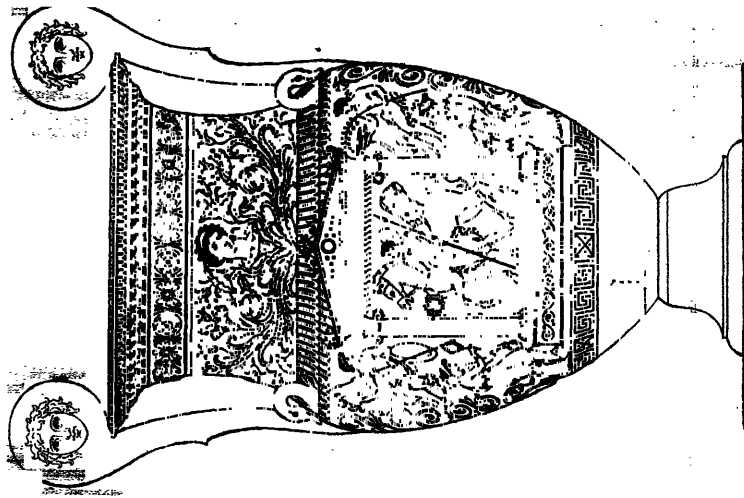
convey, have conspired to render them peculiarly attractive." These words are quoted from the first of a series of essays which occur at the beginning of "A Collection of Antique Vases." Even to-day when the erstwhile glamour of a first discovery has long passed, it is impossible not to react to these qualities to which Moses alludes. A selection has been made from the vases for inclusion in the following collection, and the student cannot but realise that for purity of contour these vases can scarcely be excelled. The paintings on the outsides of the vases are worthy of close study, often they deal with mythological or historical subjects.

There is little doubt but that the Empire Style owes much to the work of Piranesi ; to the designs which he disseminated, and it is only necessary to look at the Tripods, some of which, although engraved by Moses are after Piranesi, at once to re-capture not only the spirit of Rome but also that of the Empire, it is no exaggeration to say that, had the engravings not been made, the whole complexion and accoutrements of the coronation of Napoleon, as depicted by Percier and Fontaine, would have been changed, and students of these plates who are quick to observe a *nuance* will feel this connection most sharply, perhaps, in the selection from the tripods.

It is a little difficult to-day to realise the different place which architecture filled the life in the Roman Empire, to that to which it has now sunk under our own so distinctly individualistic regime. Wherever the Roman went, and he went far and wide across Europe and into parts of Africa and Asia, he left his mark which was supremely an architectural one. His love of order, of directness and simplicity is to be observed in his town-planning, which was clear-cut and axial, the shortest route between two points, in contradistinction to the mediæval method which was to allow a town to develop slowly around some natural object, such as a ford, a river-bed, or even a path, but the Roman's love of rich embellishment, of fine craftsmanship is seen most clearly, perhaps, in the objects reproduced in these plates. Sordid as are the streets of our cities to-day, lacking cohesion and comprehensive treatment, lacking unity and bold enterprise, depicting individual arrogance instead of a great civic pride, there is yet a new spirit abroad which feels how, with the wonderful resources at our disposal, viz.: electricity, steam and the like, the time must come when order will arise from chaos. The future generation of architects are scattered throughout the country in schools, most of which are infused with this new ideal, but they alone, whatever be their skill, their vision, or their erudition are yet unable, without the co-operation and goodwill of an enlightened and keenly interested public, to achieve great results. In the following plates may be found matter to fire the imagination of the layman and to increase the knowledge and develop the taste of the student, whether he be architect, craftsman or decorator.

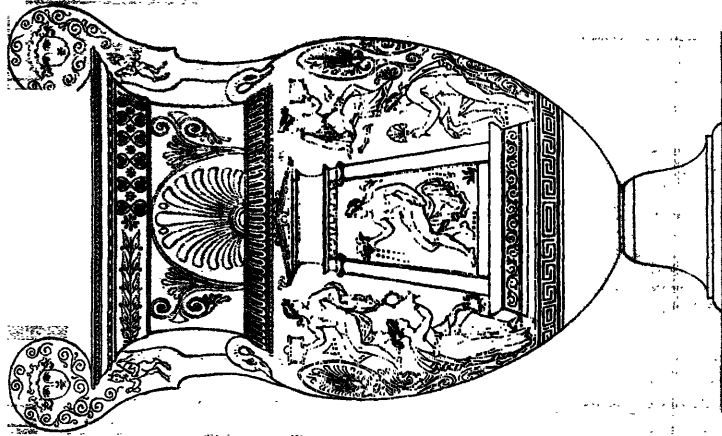
H.J.B.

April, 1921.

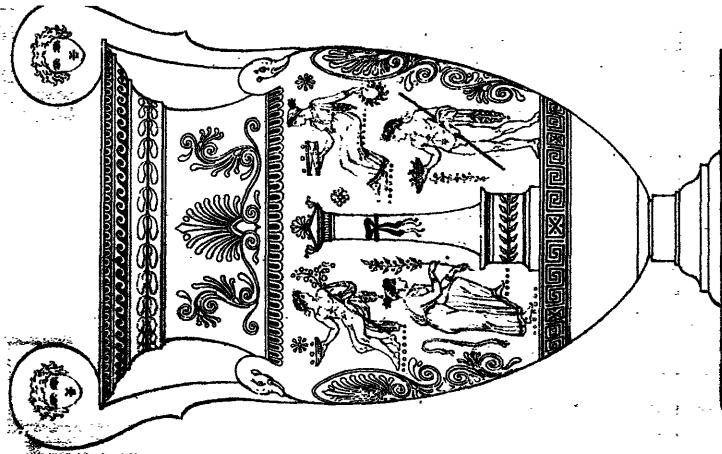


Height 2 Feet 7 Inches.

From a Vase in the British Museum.

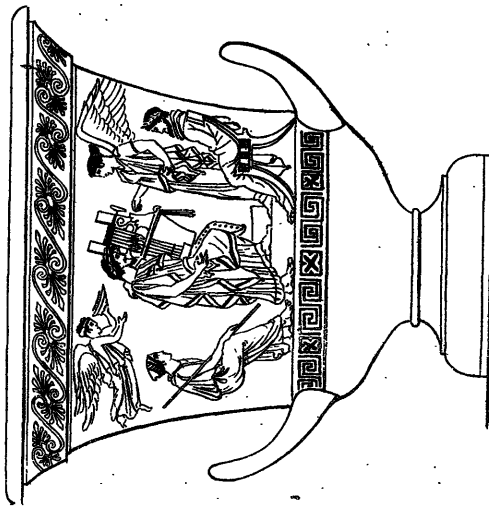


A Vase from the Galerie Mythologique.



Height 2 Feet 2 Inches.

From a Vase in the British Museum.



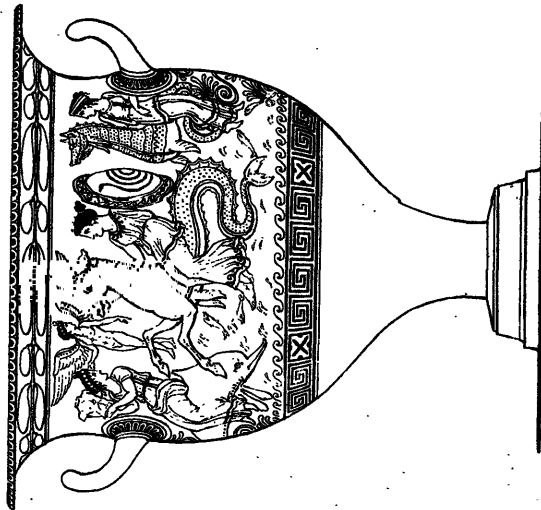
Height 18 Inches.

From a Vase in the British Museum.



Height 2 Feet 7 Inches.

From a Vase in the Collection of Tho' Hope Esq'.



Height 27 1/2 Inches.

From a Vase in the British Museum.



Height 9 - Inches

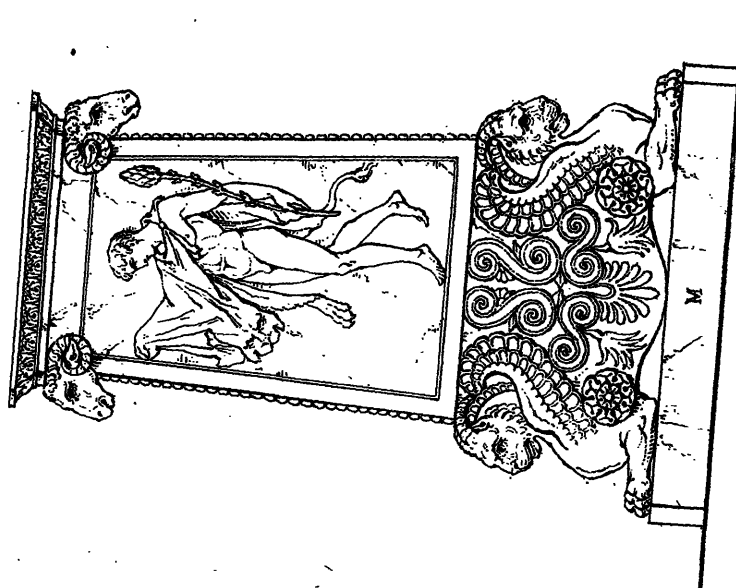


The Portland Vase, now in the British Museum



Height 5 Ft 7 Inches

A Grand antique Bacchamallian Vase in the possession of the Earl of Warwick.

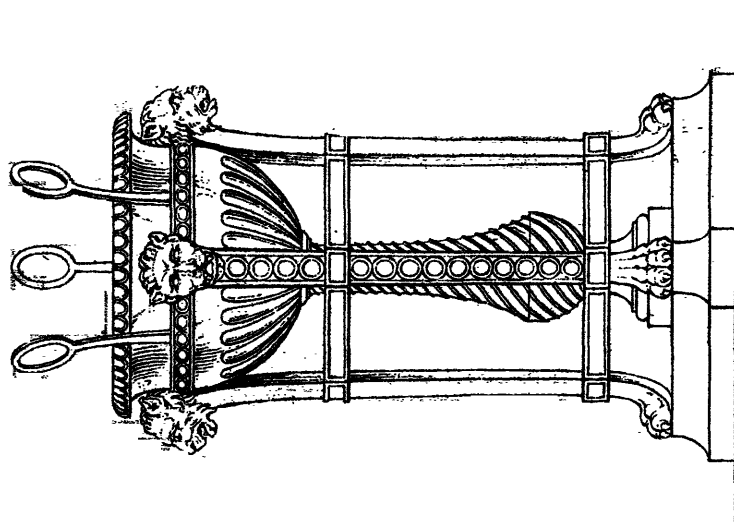


An Altar from the House of Yupiter.

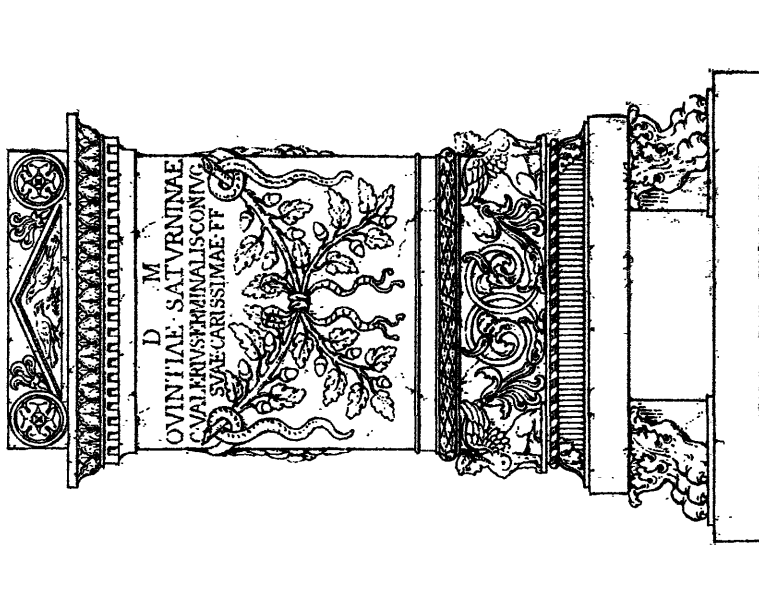


*Height 4 Inches.
From a Vase in the Collection of Thos. Hope Esq.*

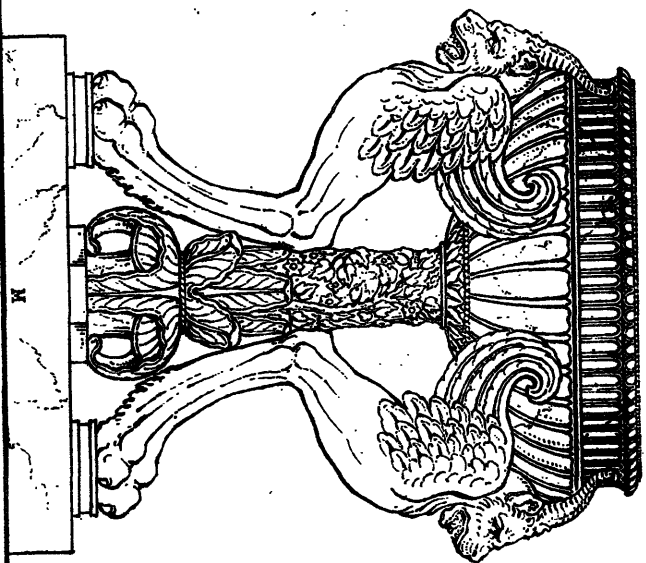
Phototype Paul & Vigier - Paris



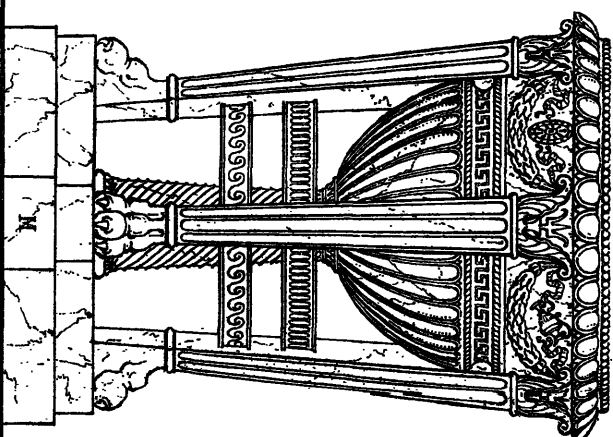
A Tripod from the Museum Horreum.



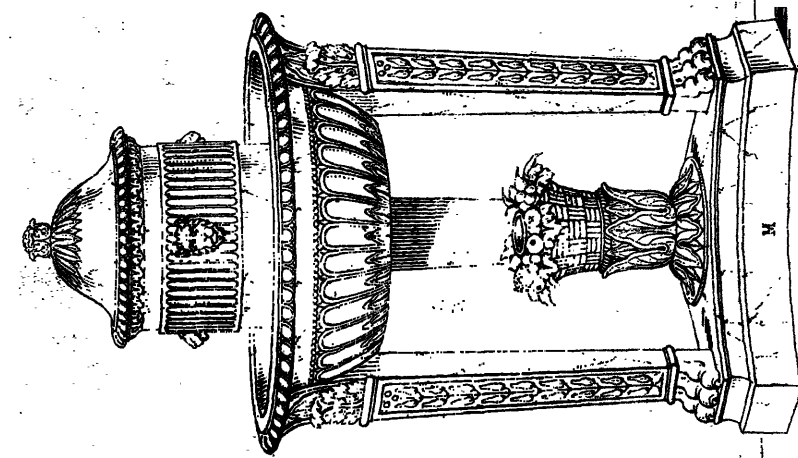
A Sepulchral Cippus from Pinnesi.



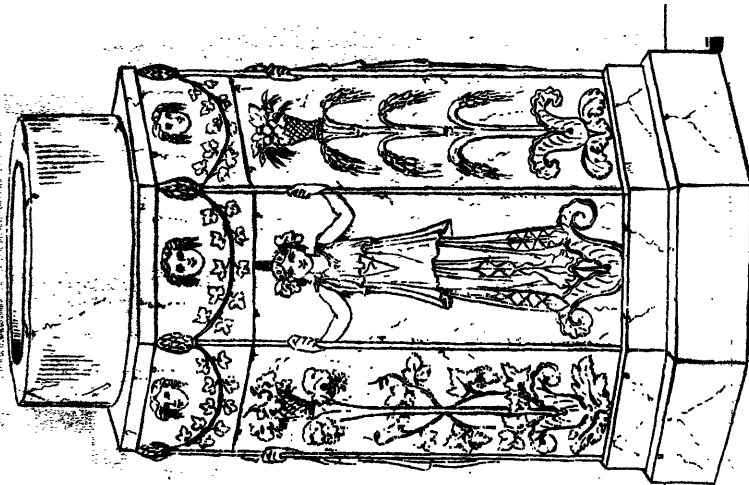
An Antique Tazza from Turin.



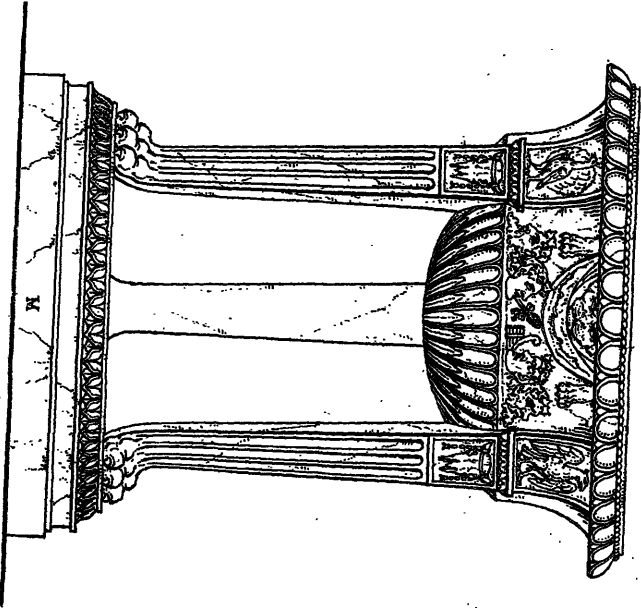
An antique Tripod from Turin.



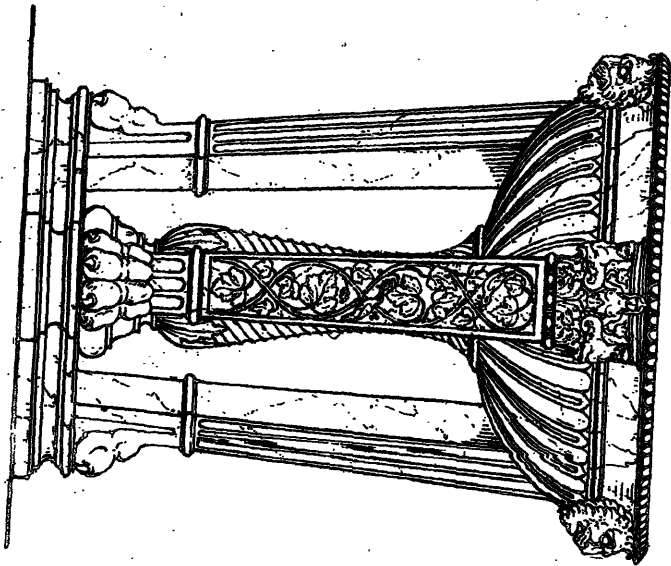
A domestic Fountain, from Roccheggianis Monumenti Antichi.



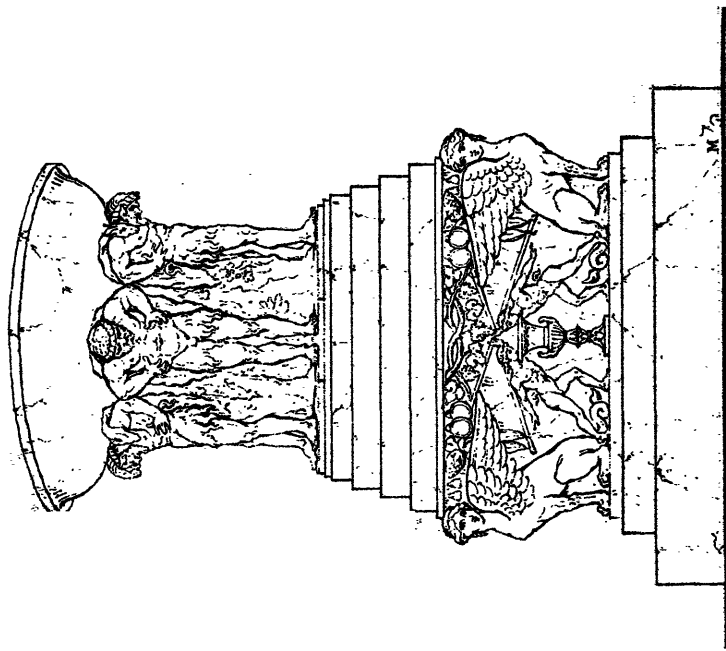
An Etruscan Altar from Roccheggianis Monumenti Antichi.



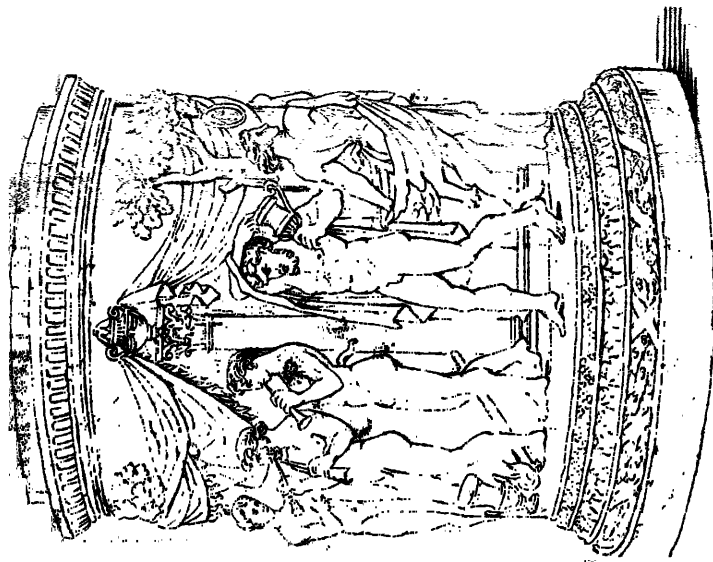
A Tripod from Koccheygan's Monument, Mitich.



A Tripod in the Musée Napoléon.



A Grand antique Tazza & Pedestal from Piranesi.

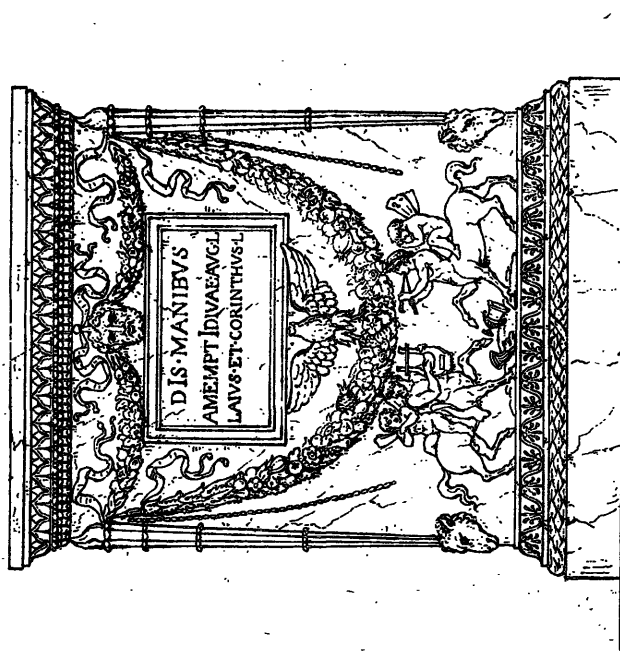


Another from Bartolus Admiranda Romanorum Antiquitatum.

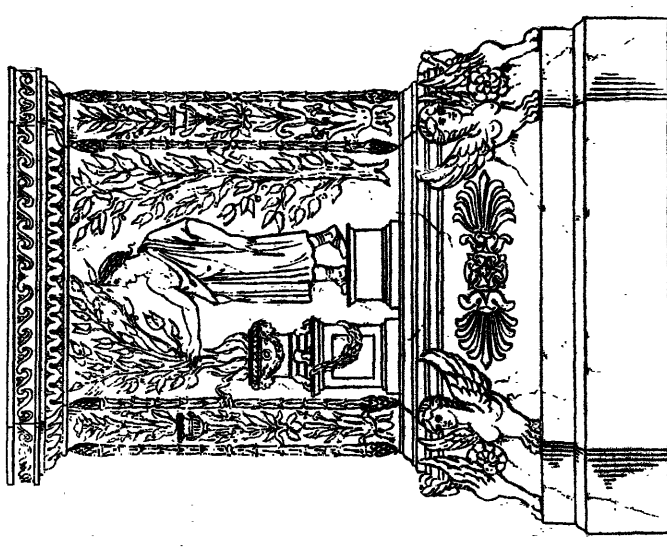


Antique Cinerary Urn at Castle Howard.

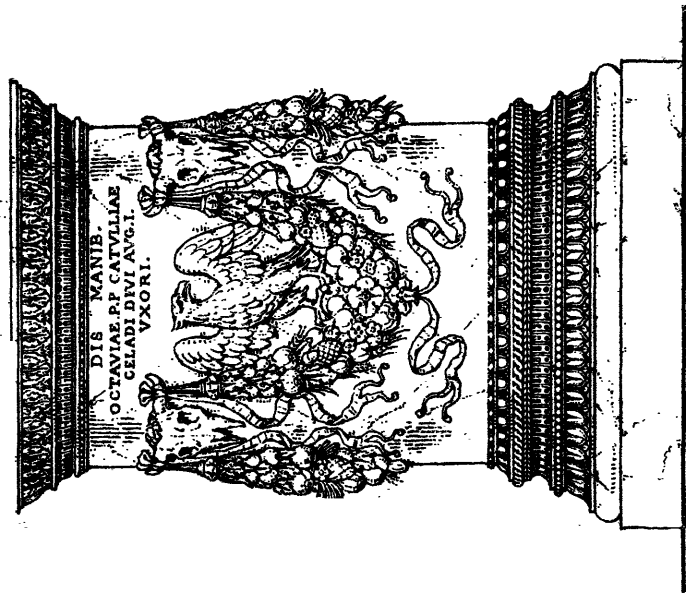
Phototype Paul & Vigier. - Paris



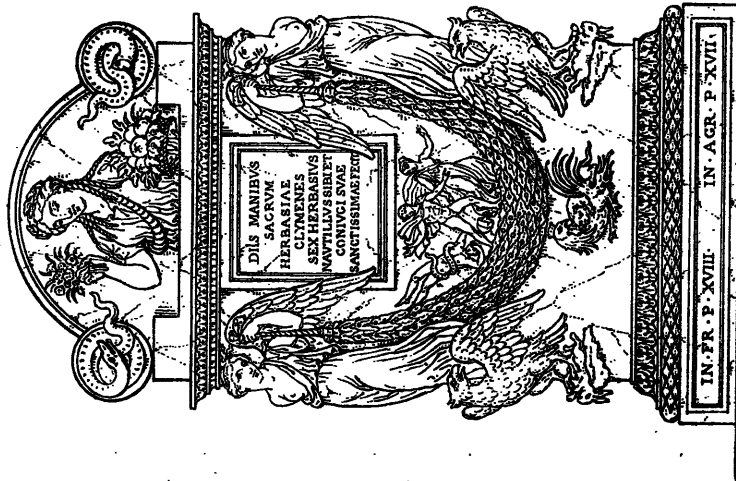
A Sepulchral Cippus from the Musée Napoléon.



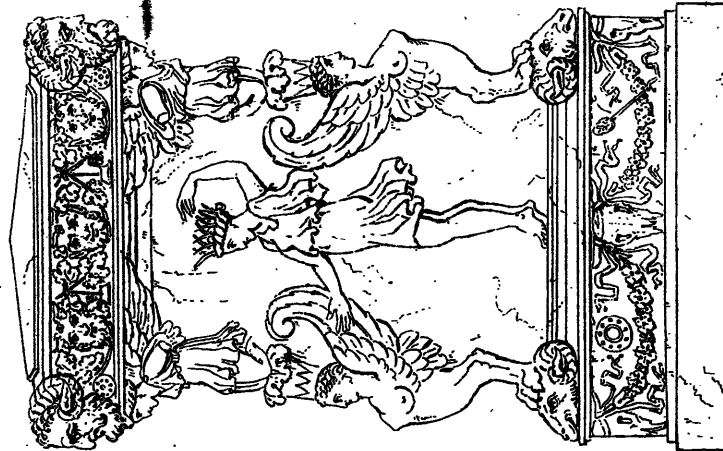
From an Altar in the Boryphese Collection.



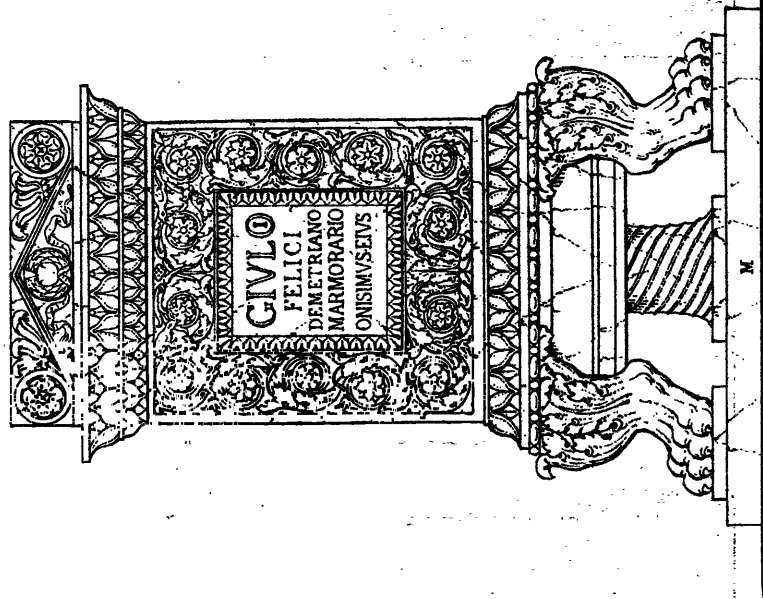
A Sepulchral Altar in the Antiquities of Rome, in the Collection of the Boryphese Collection.



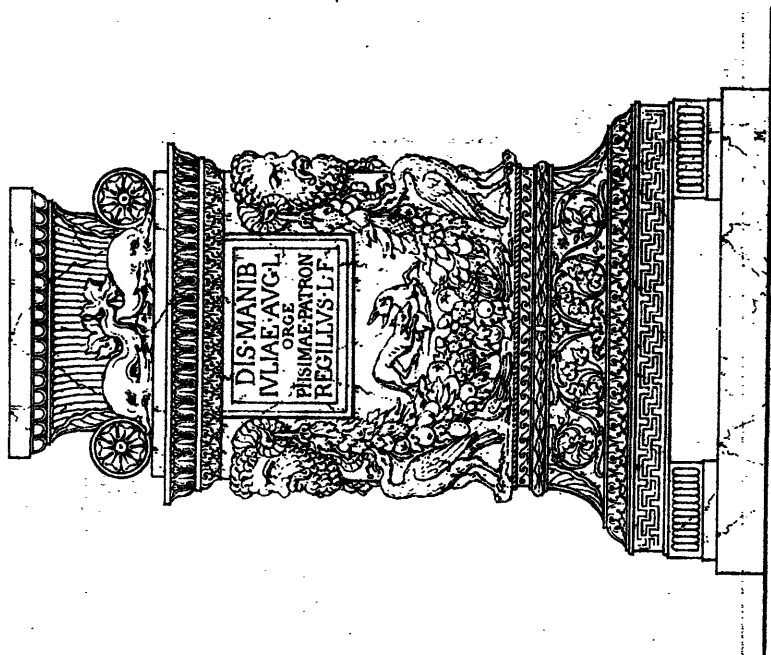
A cippus from the Antiquities of Rome et-cetera romanorum explorator.



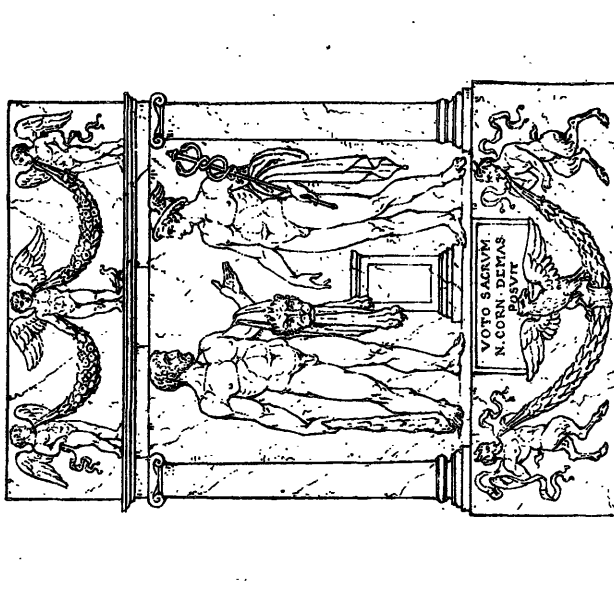
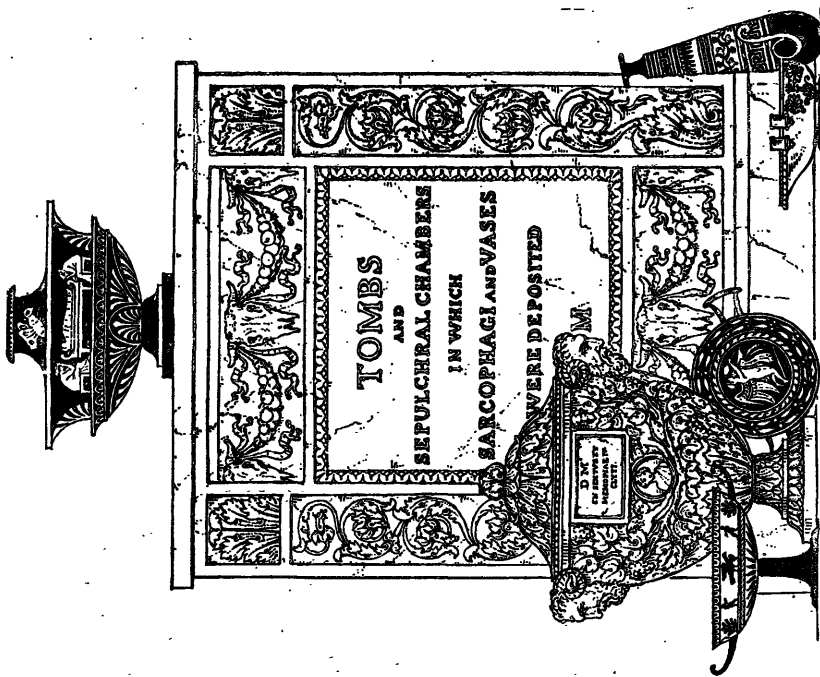
An Altar from the Libreria di San Marco.



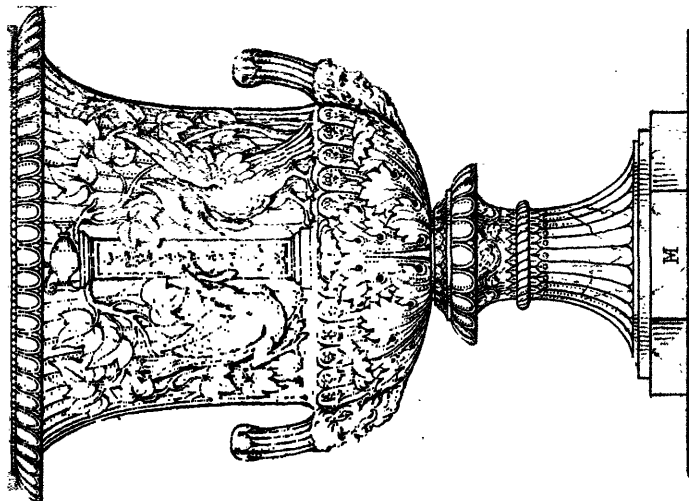
A Sepulchral Cippus, from Piranest.



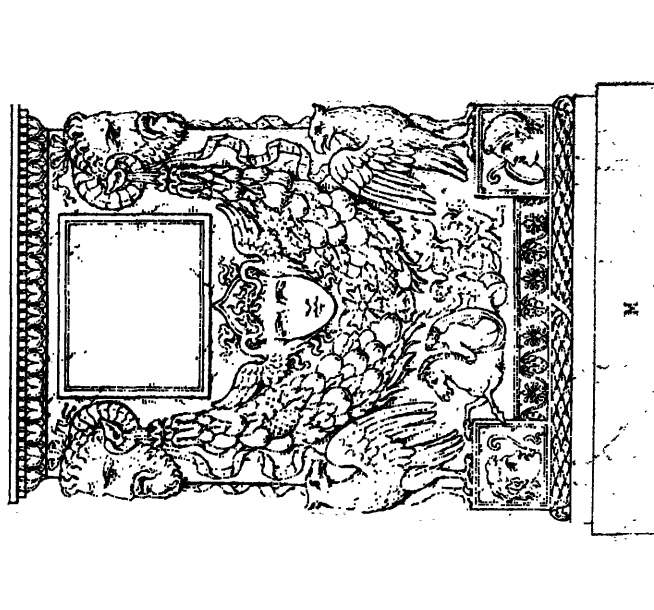
A Sepulchral Cippus, from Piranest.



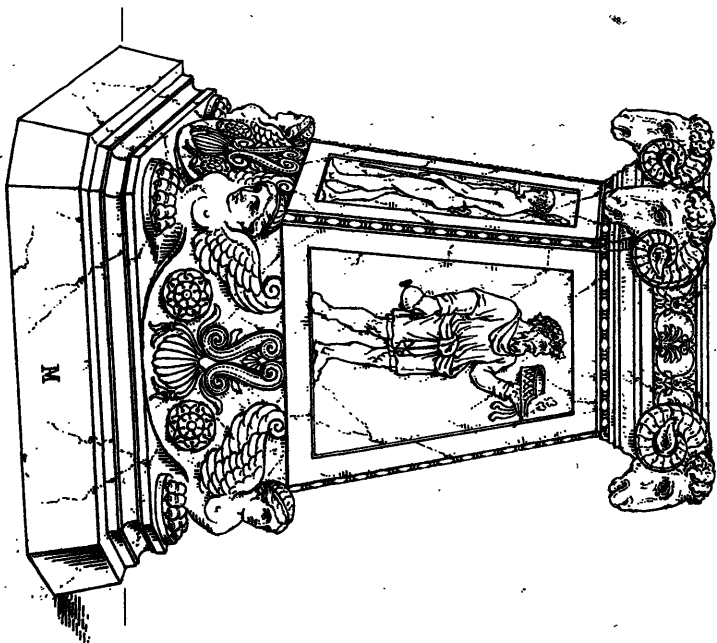
From an Altar at Rome.



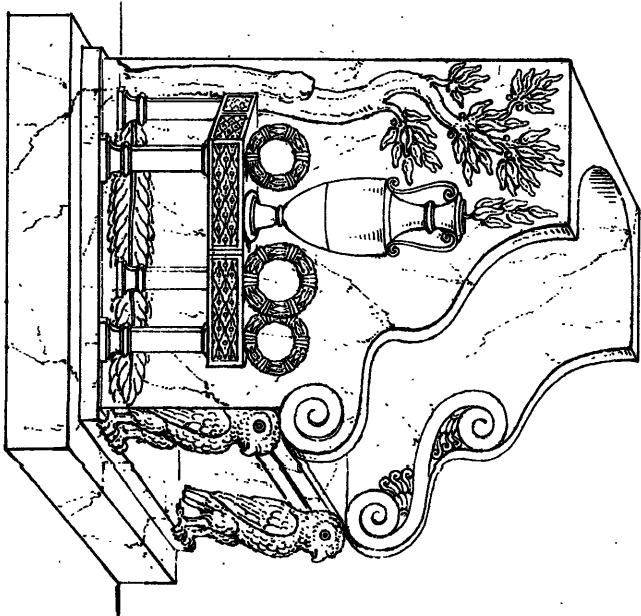
From a Cast of a Vase in my Possession.



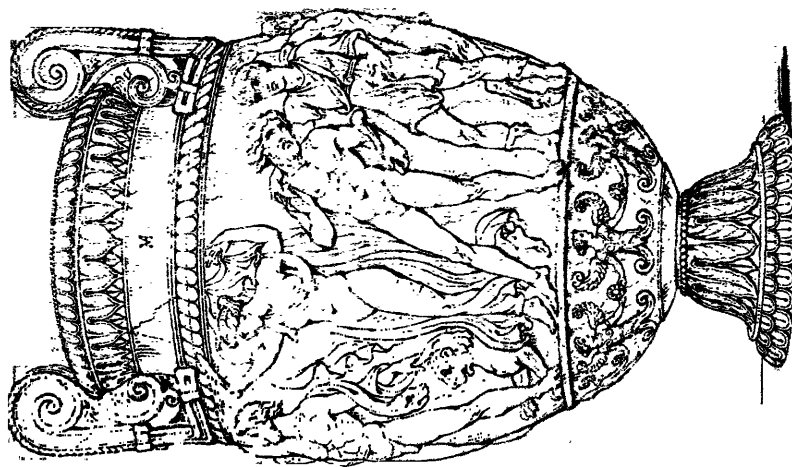
A Uppus from the Borghese Collection.



An Altar from Mississippi.

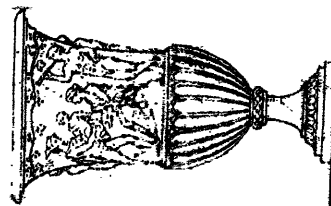
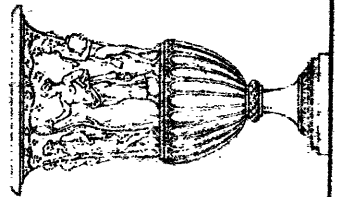
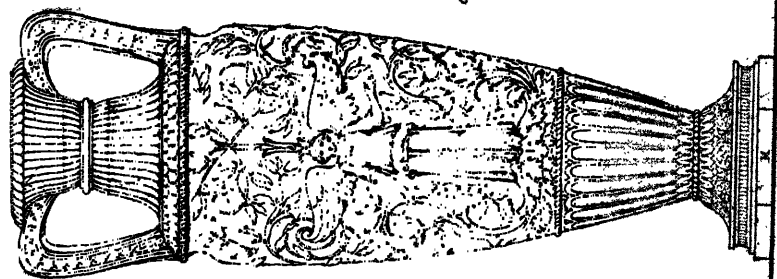


A Marble Chair of the Gymnasiarch from Stuart's Athens.



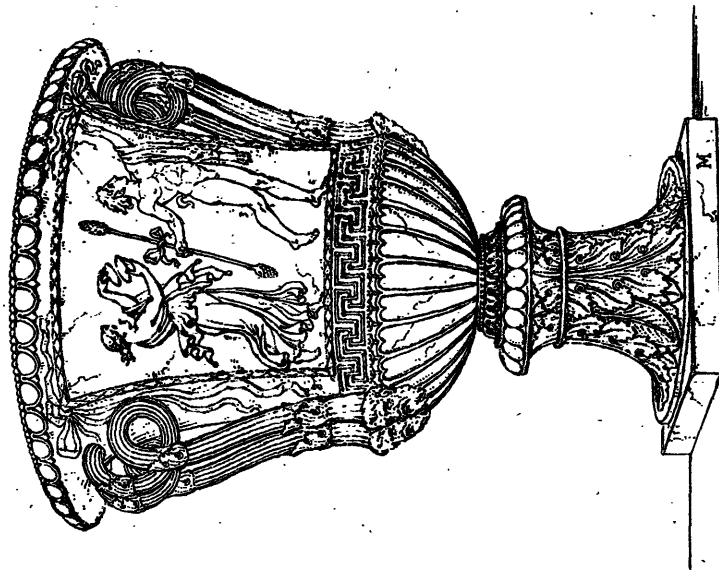
Height 3 feet

A Marble Vase in the British Museum.

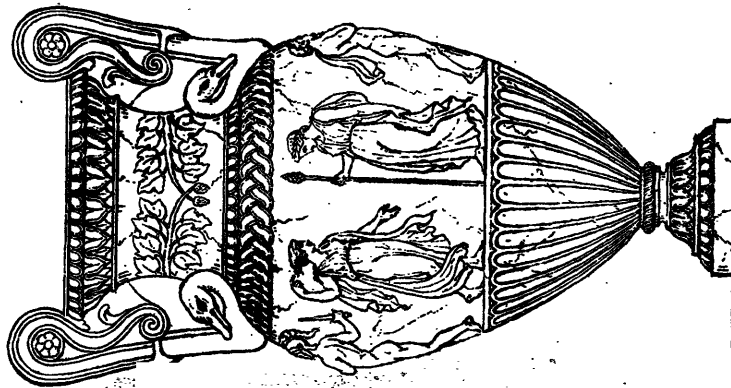


From casts of Vases in my Possession.

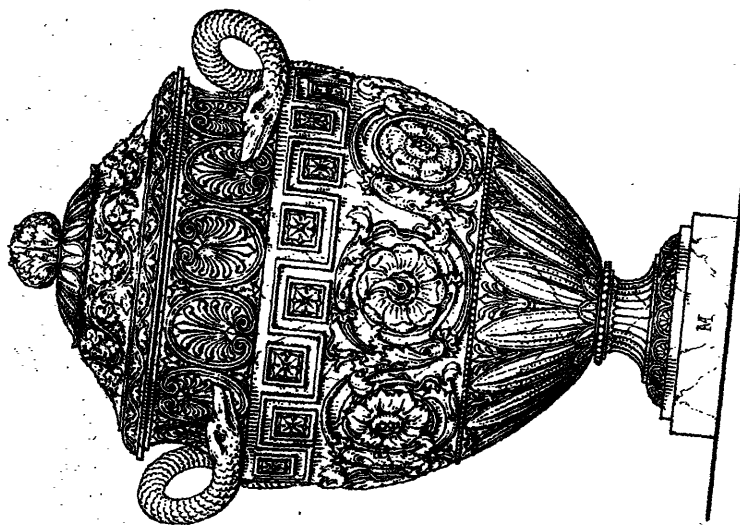
Published by Tiranti & C^o - London



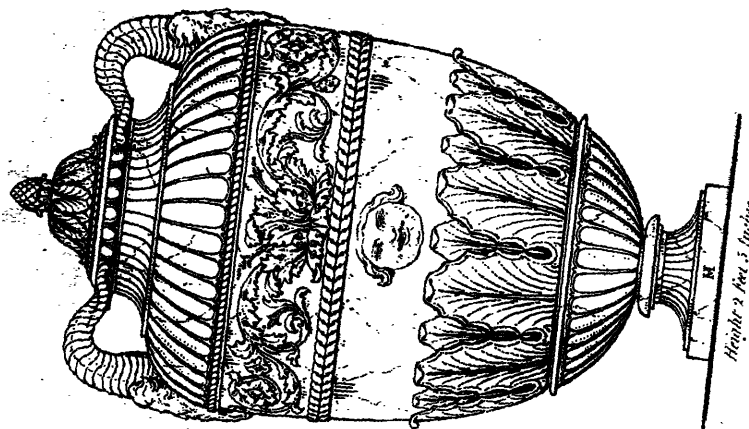
From a Vase in the possession of the Marquis of Buckingham.



A Vase in the Musée Napoléon.



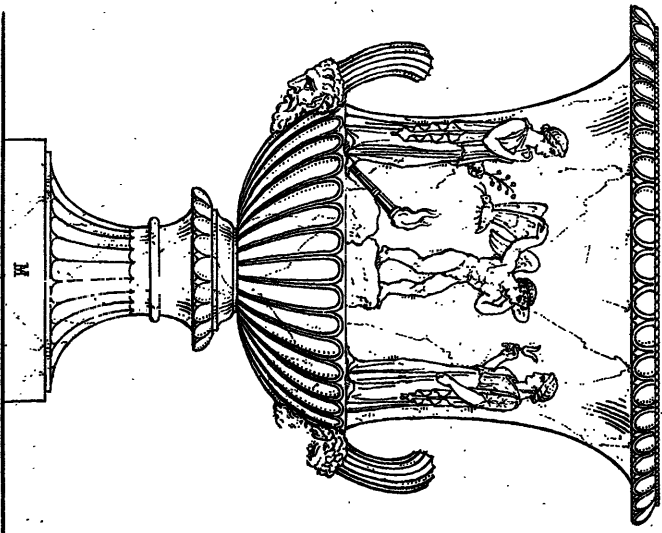
From a Cast of a Vase in my possession.



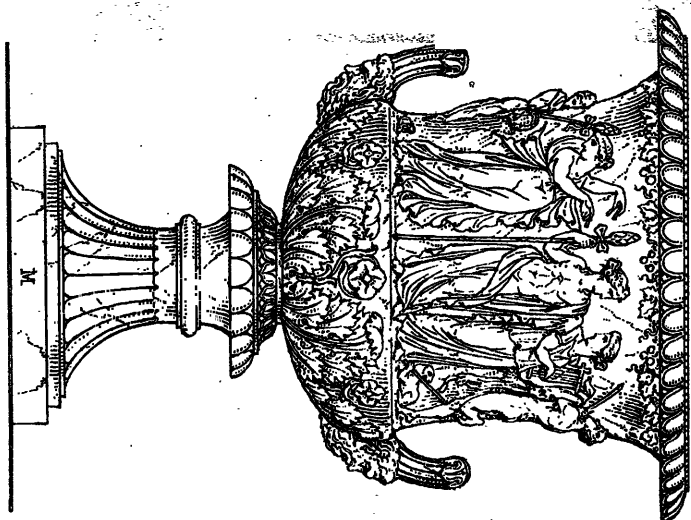
Height 2 feet 3 inches.

From a Vase, in the Possession of 'The Hope Esq.'

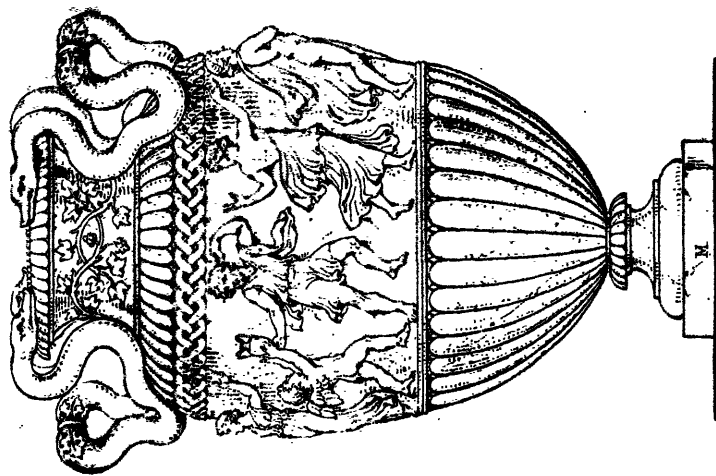
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A Vase from Ragothegianis' Monumetu Antichu.

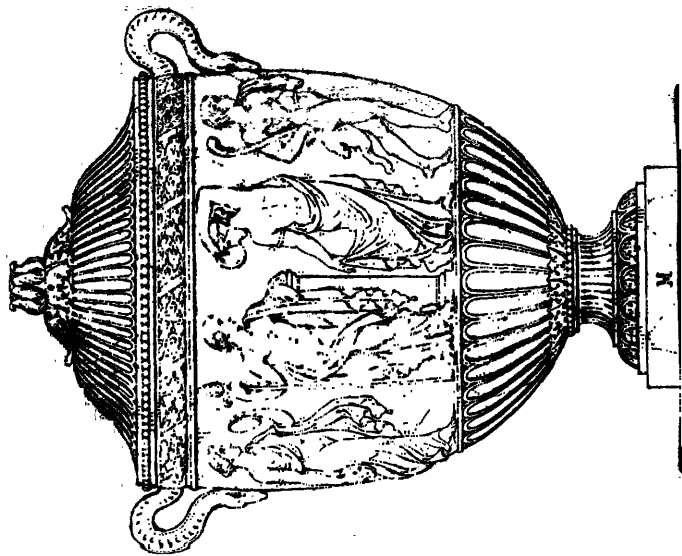


From a Cast of a Vase in my Possession.

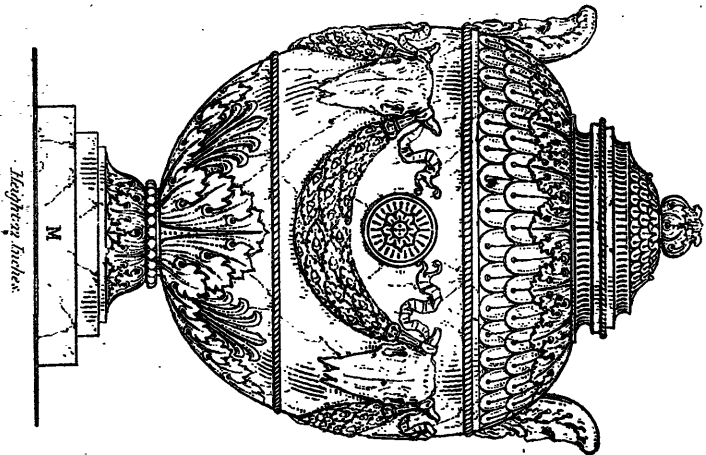


From a Vase in a Private Collection at Rome.

Published by Tirant & Co. - London



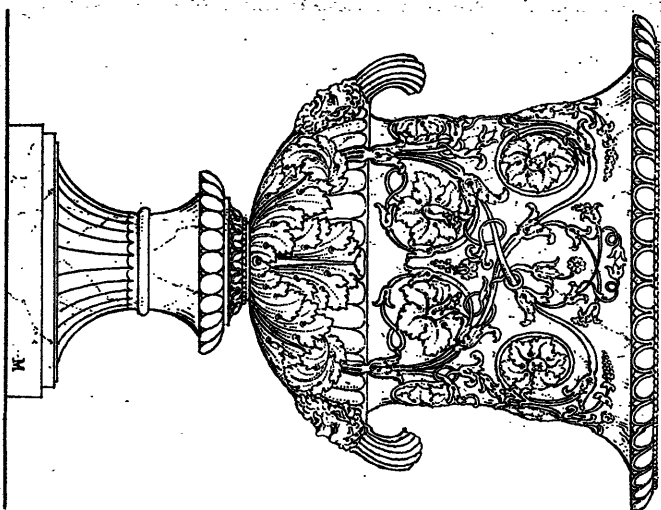
A Vase from Etruria.



Heighten bushes

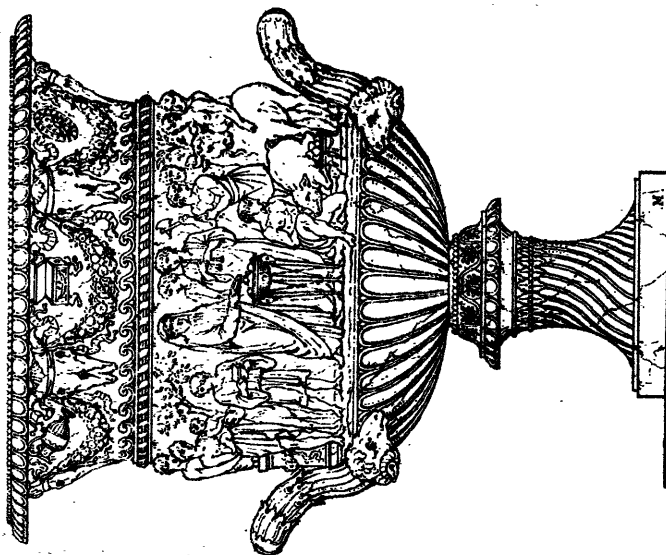
M

From a vase in the Collection of 'The Slope Esq.'

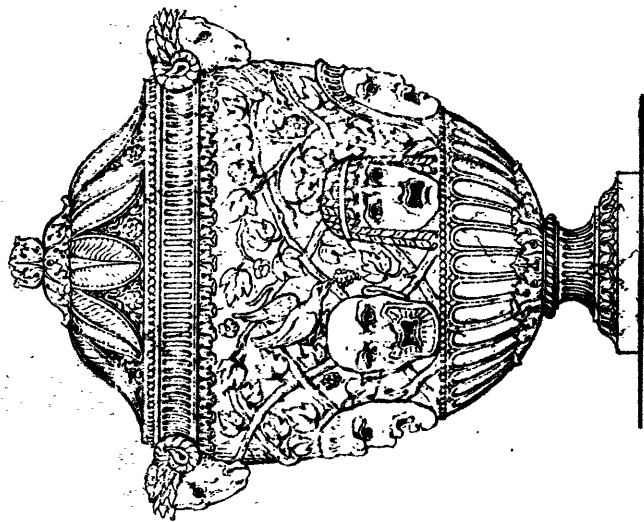


M

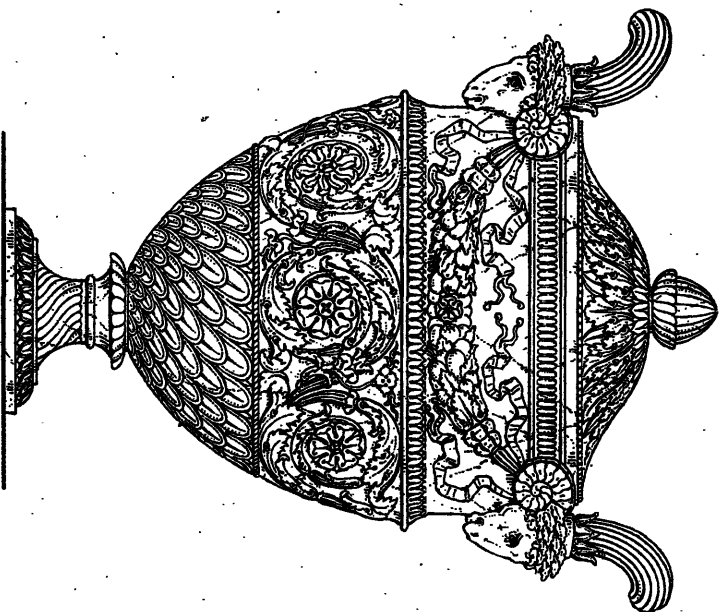
An antique Vase from Pyramus.



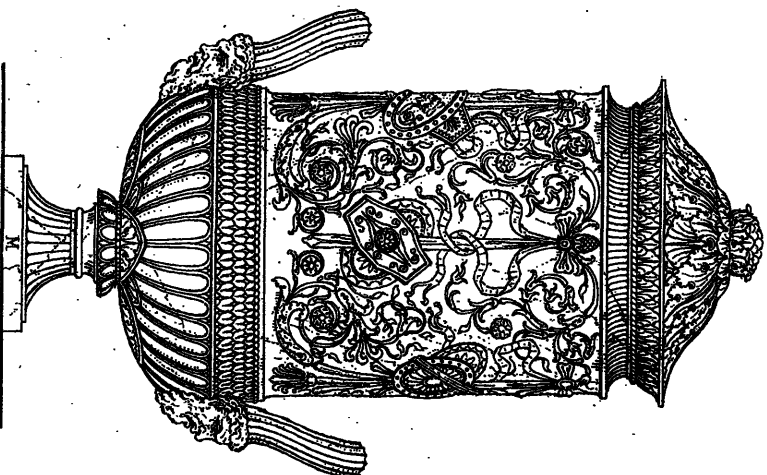
A Grand Vase from Piranesi.



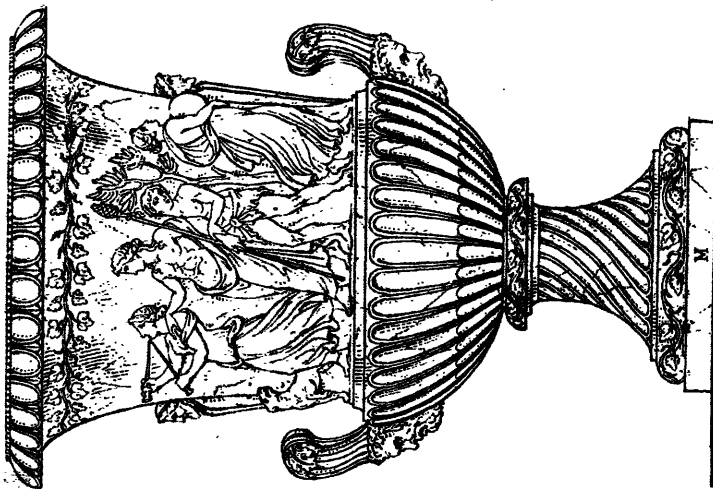
An antique Vase from Piranesi.



A Vase from Piranesi.

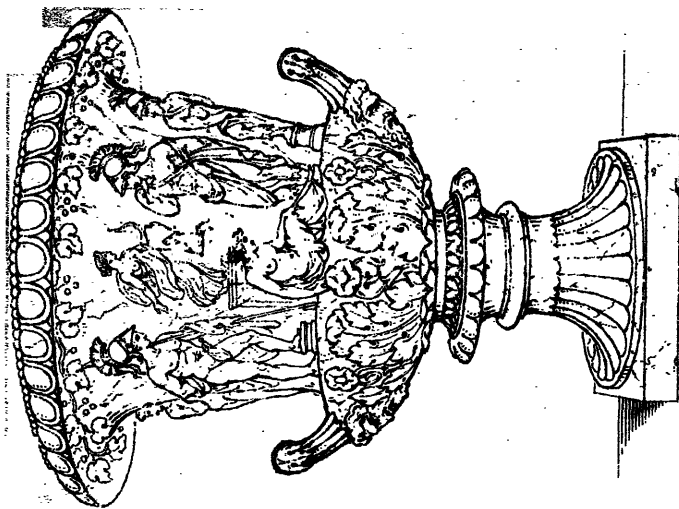


A Greco-Byz. Vase from Piranesi.

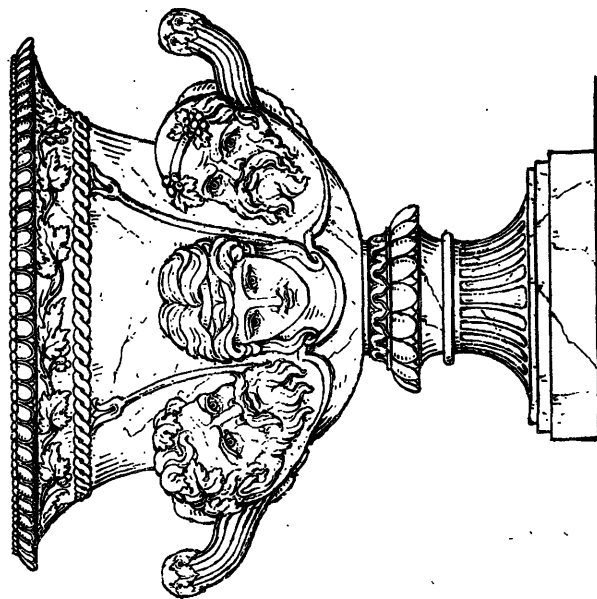


From a Vase, in a Collection at Naples.

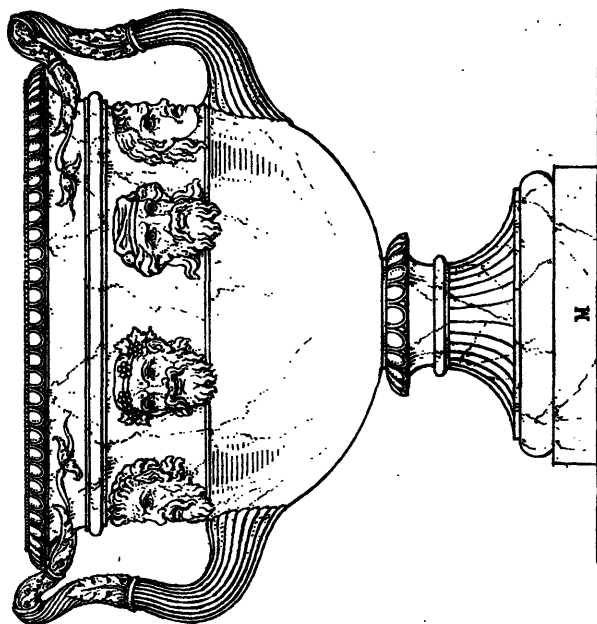
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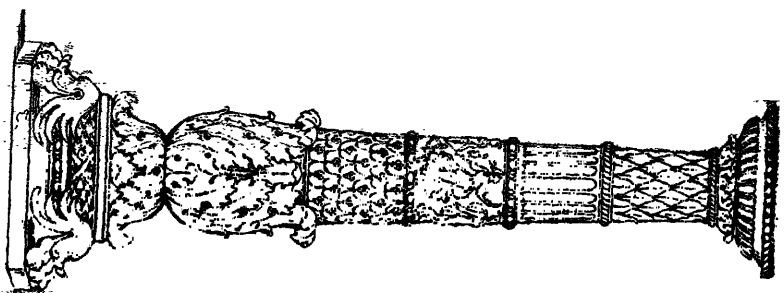
From a List of a Vase, in my possession.



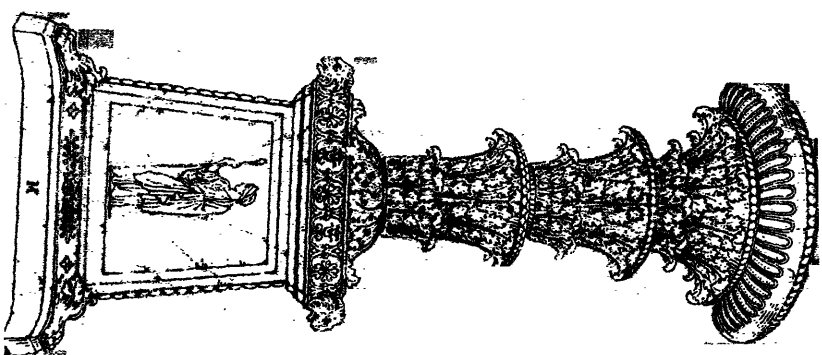
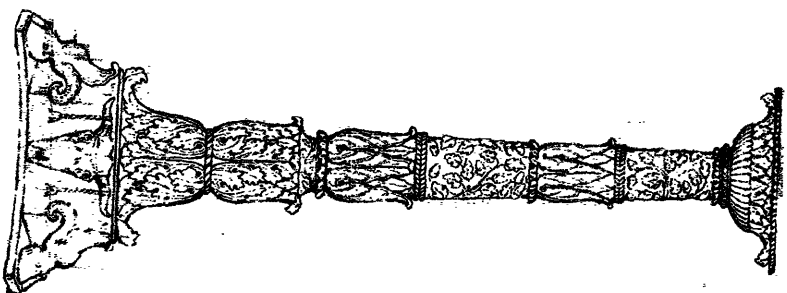
A Vase from Canacoppis Collection.



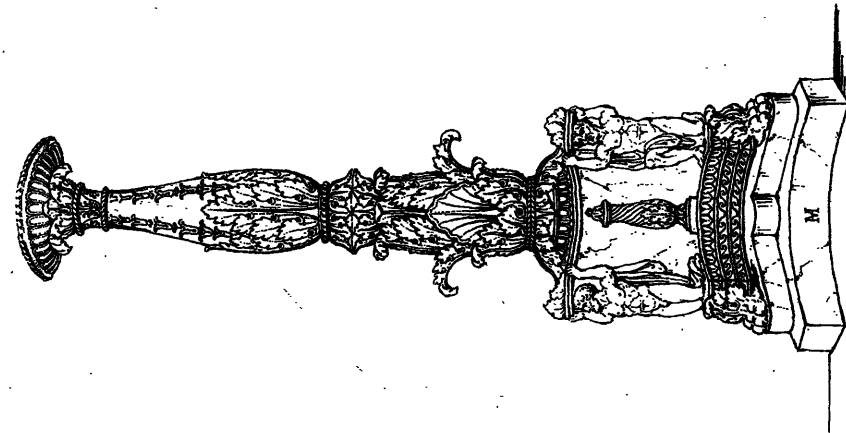
Vase in the possession of His Grace the Duke of Bedford



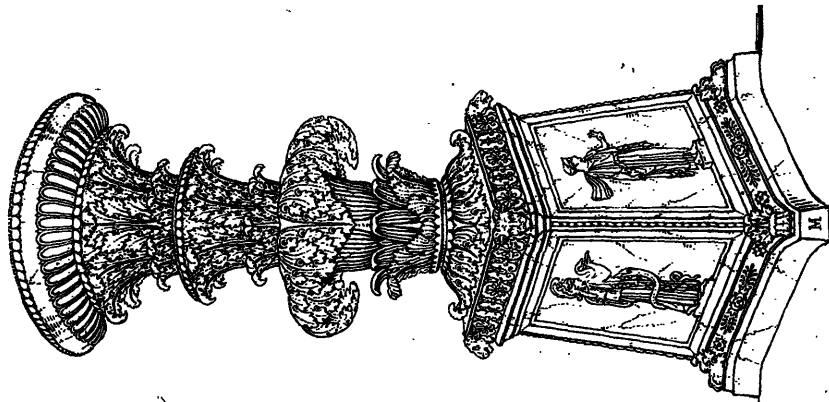
Capital from the Palace of Naples.



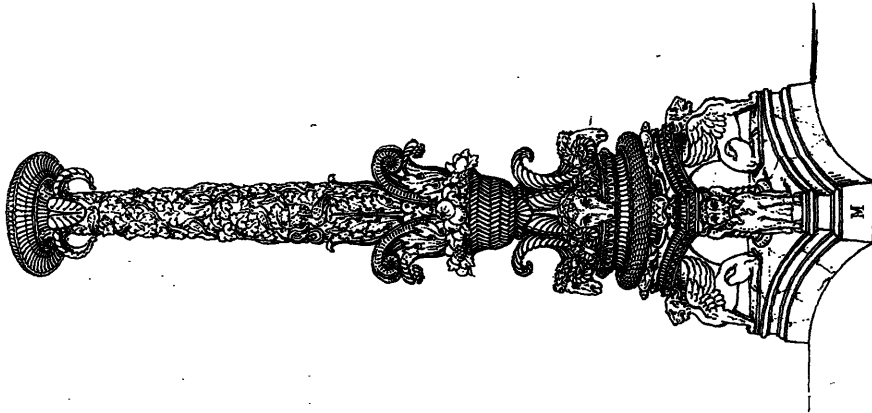
A capital from the Palace of Naples.



A Candelabrum from the Musée Napoléon.

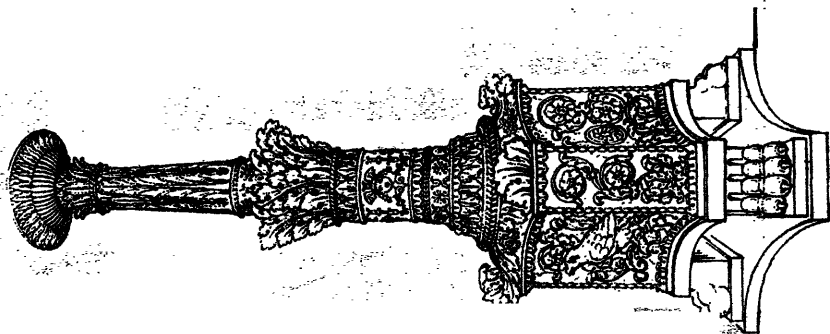
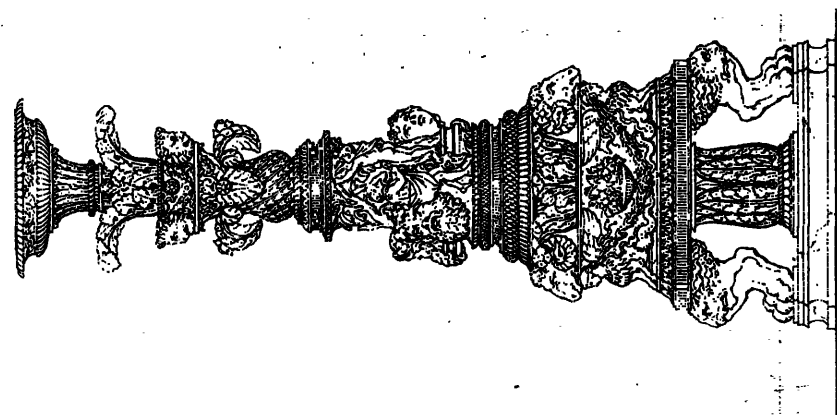
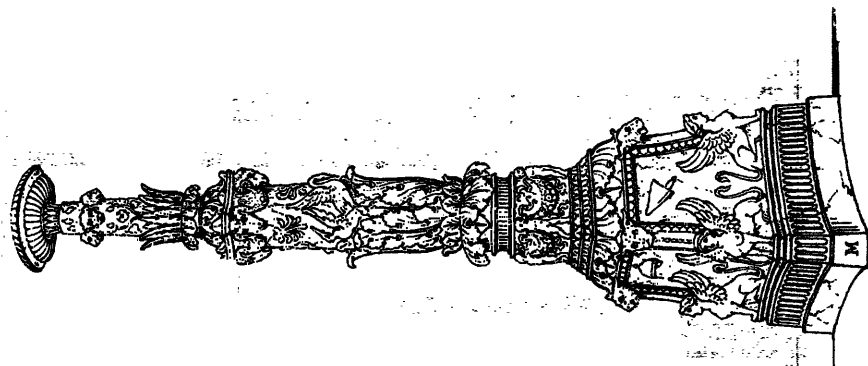


A Candelabrum from Piranesi.



A Candelabrum from Piranesi.

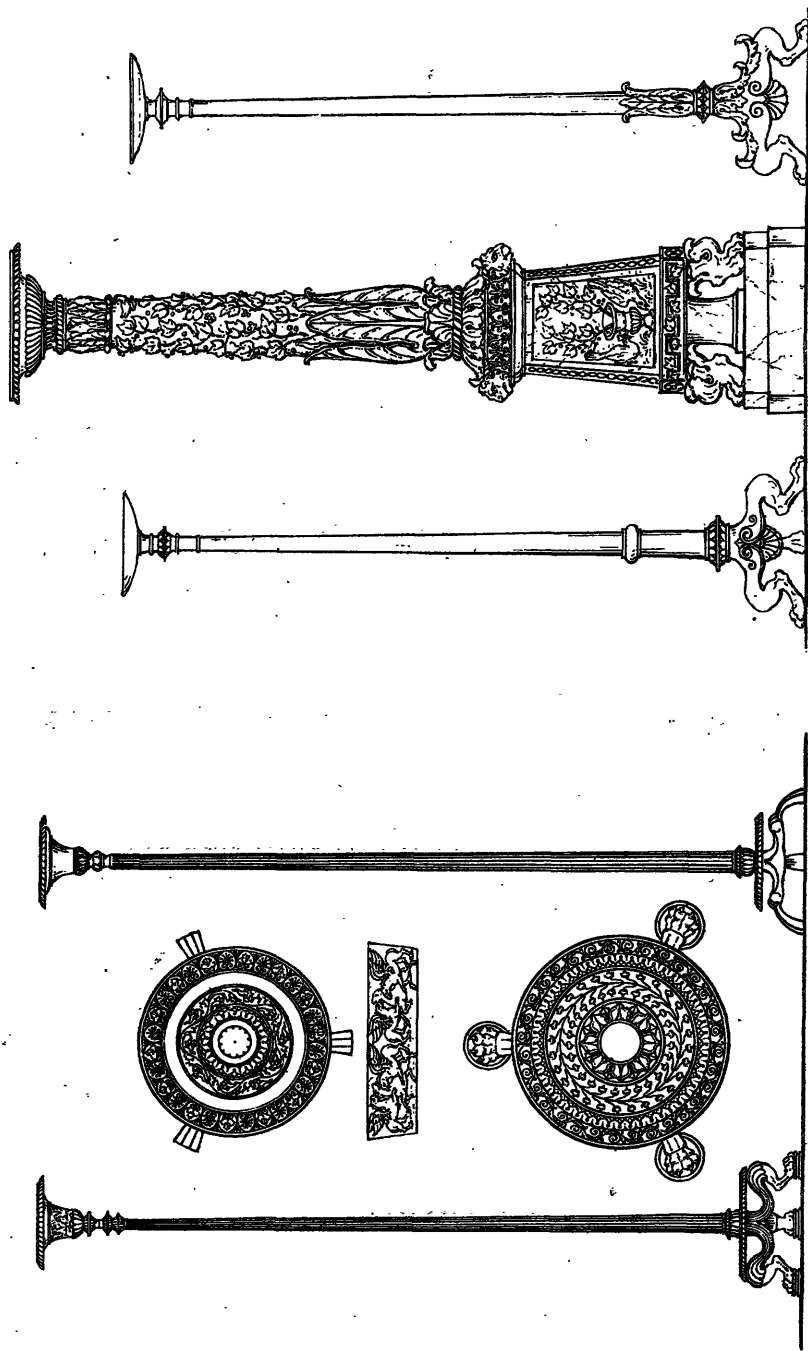
Phototype Paul & Vigier - Paris



An antique Candelabrum at Rome. A Grand antique Candelabrum from Piranesi

A Candelabrum in the possession of Thomas Hope Esq.

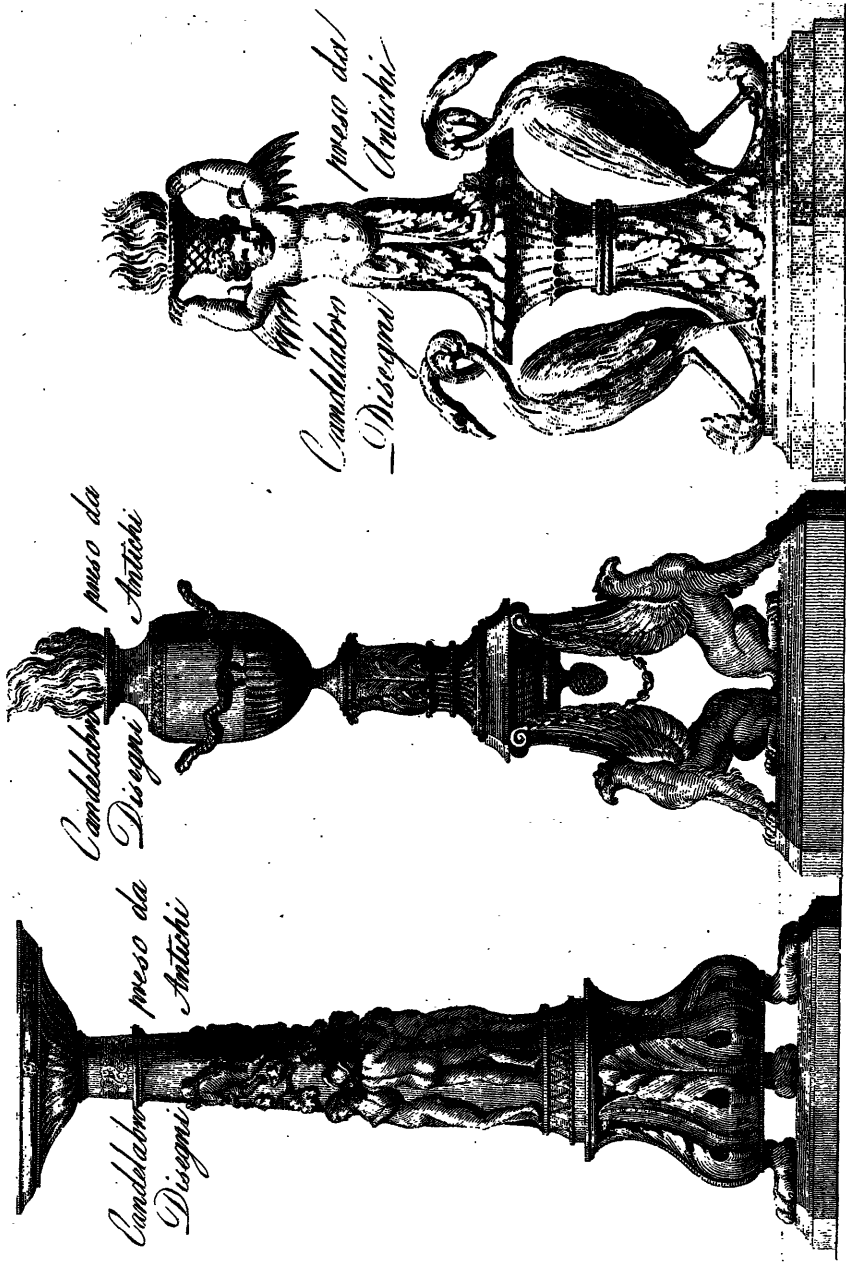
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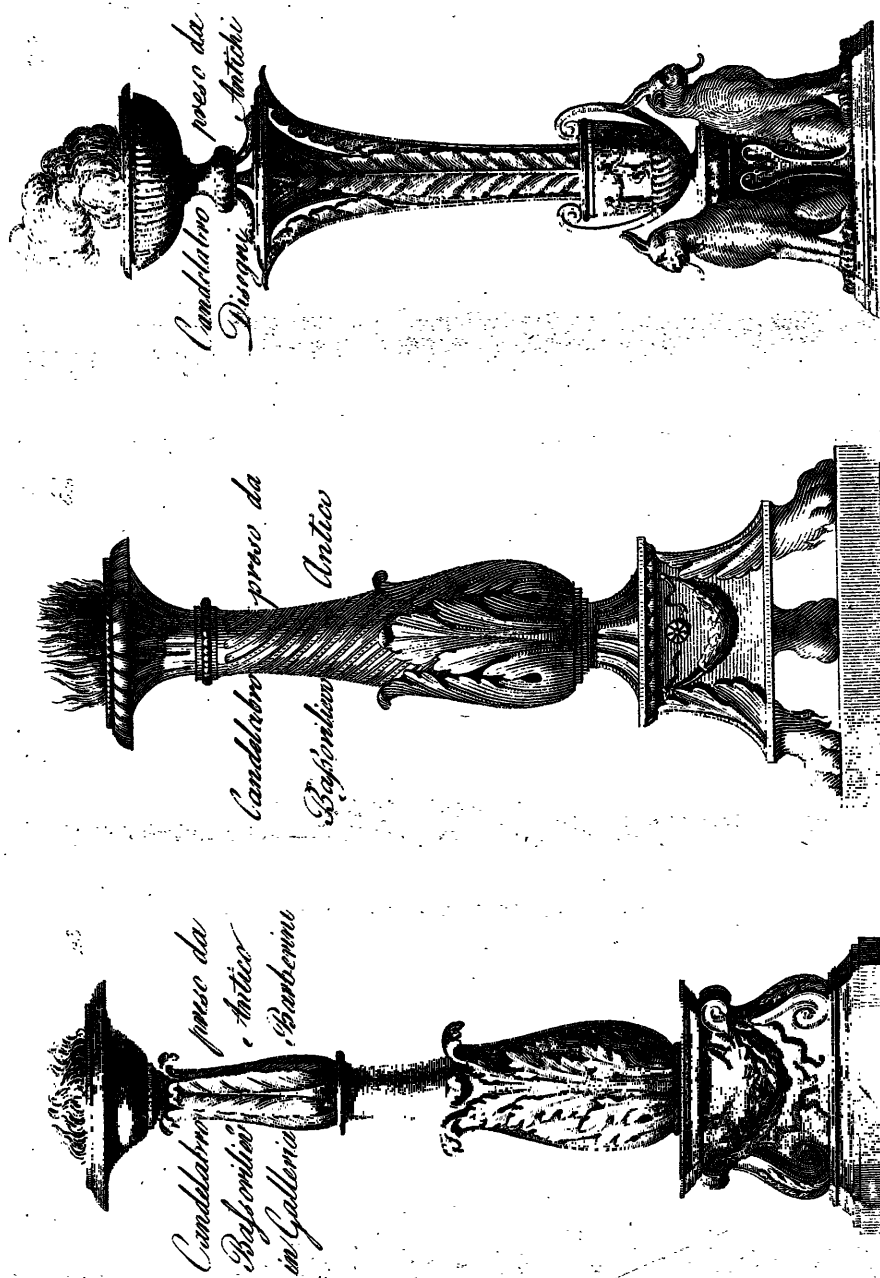
Bronze Candelabra, found in Herculaneum.

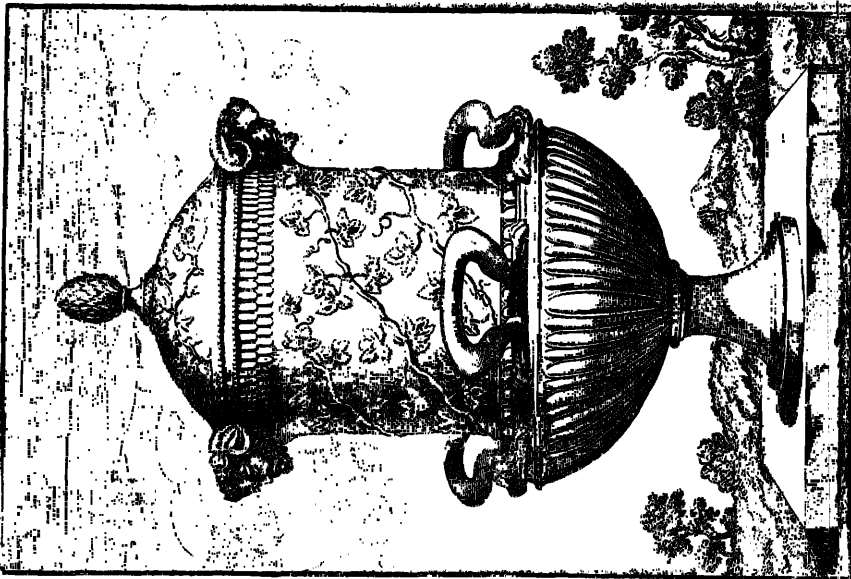
Candelabra from Canicrappi Xc.

Phototypie Paul & Vigier - Paris

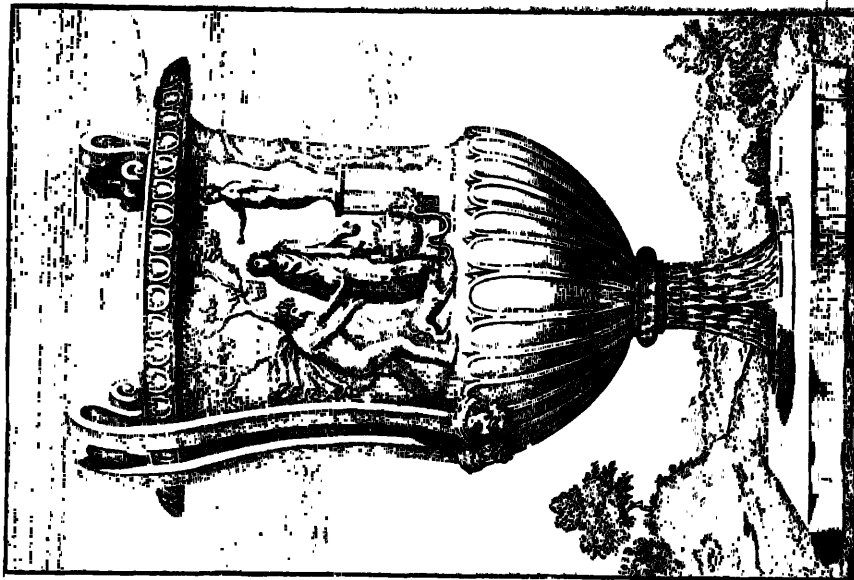


VASES and CANDELABRA (ancient)





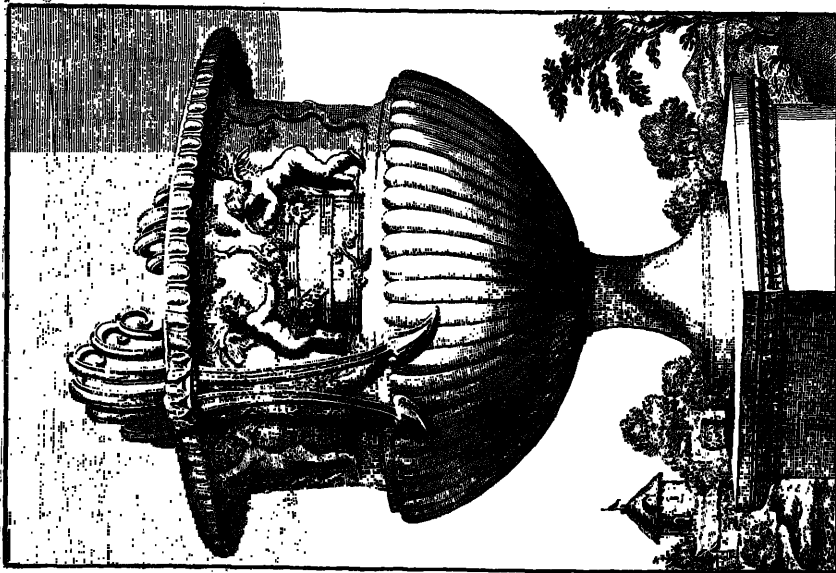
Vaso antico che una volta si Conservaua in un priuato Giardino presso S. Pietro in Vincola



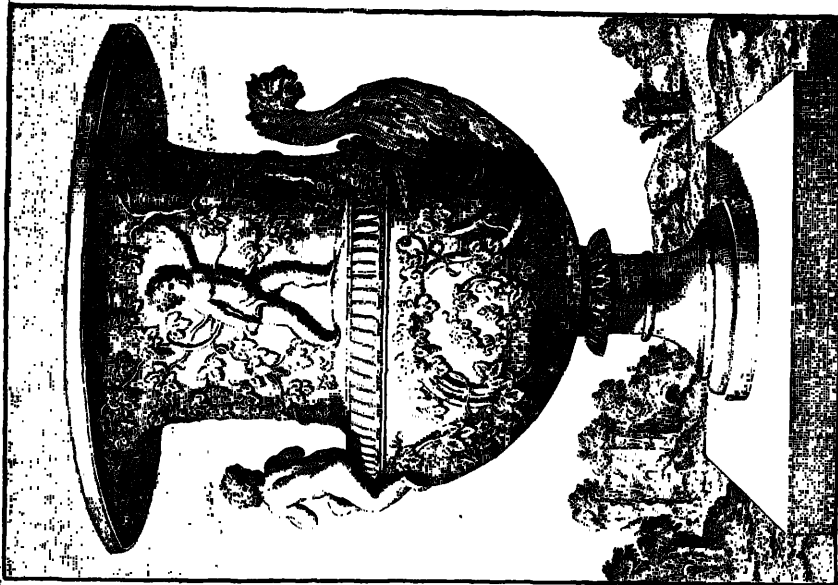
Vase antique trouuee da un Vecchio Disegno sotto cui si troua che gia fuise in un Giardino di Frascatene

VASES and CANDELABRA (ancient)

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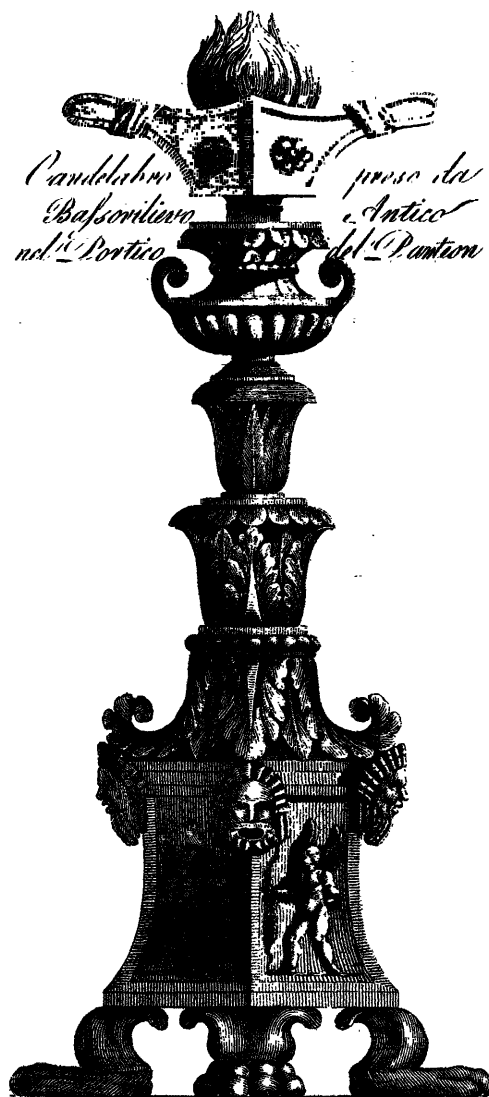
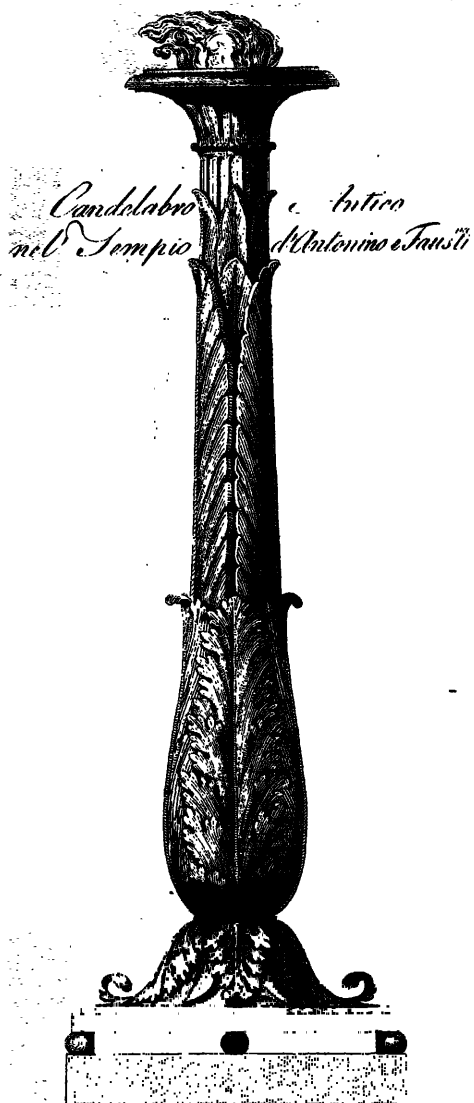
*Vaso antico di Marmo nella Villa
Estense inTiuoli*



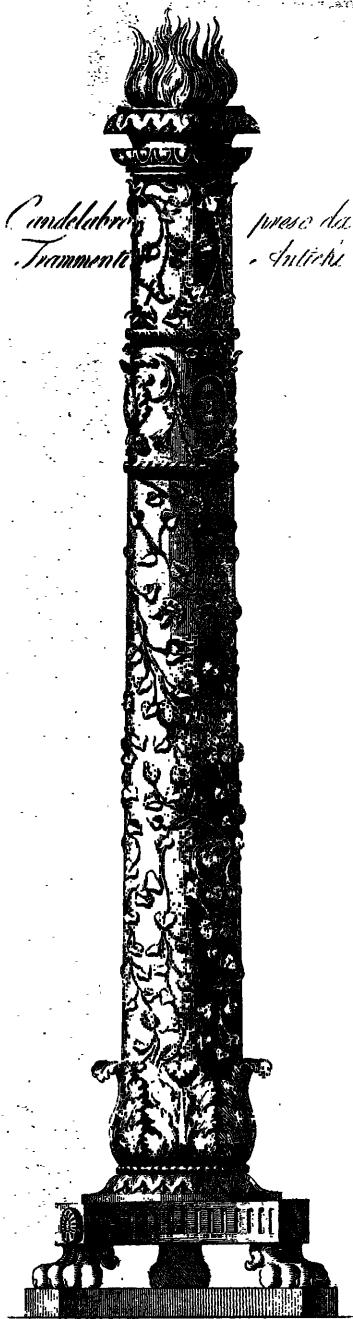
*Vaso antico tratto da un Disegno in cui si Erancia
che si Conseruaua in una Vigna iucino S.Lorenzo
fuori delle Mura di Roma*

VASES and CANDELABRA (ancient)

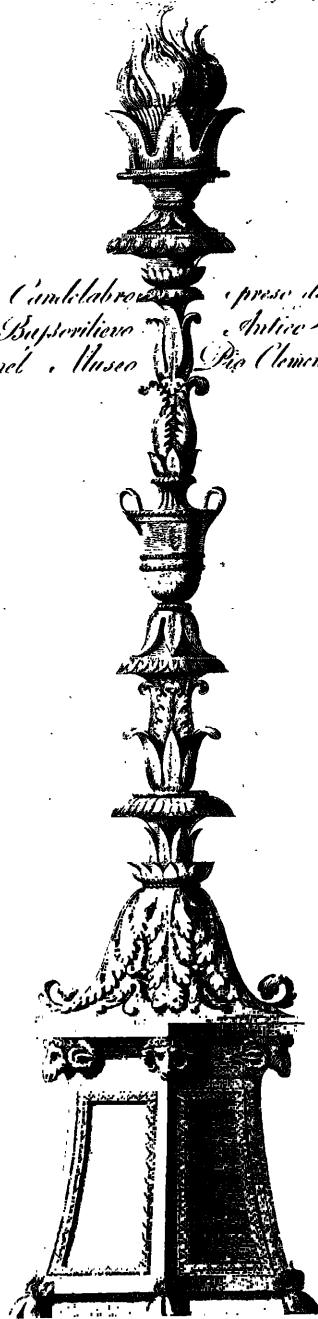
Phototypie Paul & Vigier - Paris



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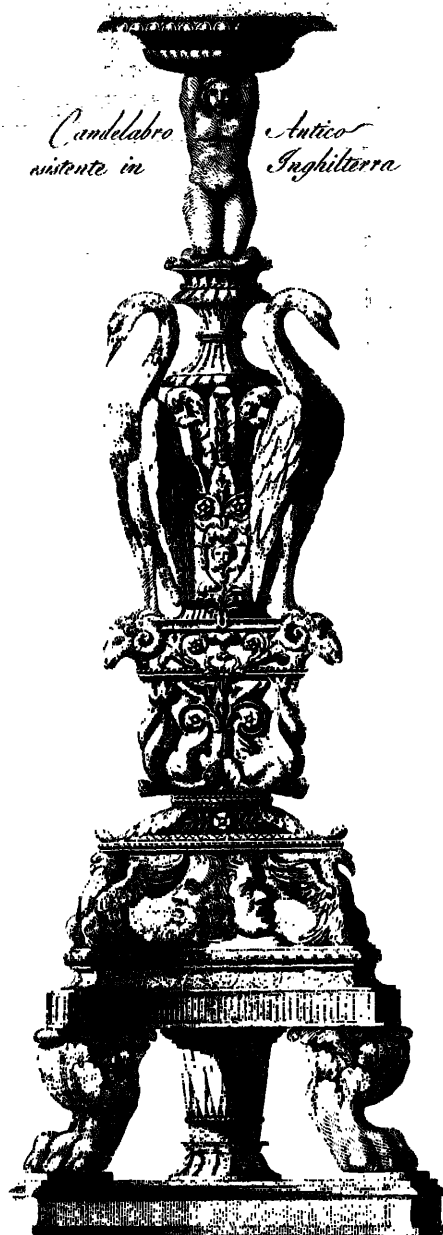
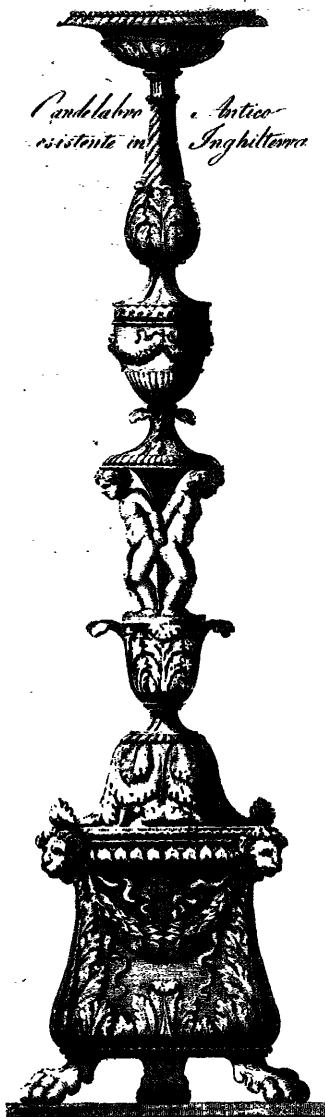
*Candelabro
Tramonto
presso di
Antiche*



*Candelabro
presso di
Baptistino
nel Museo
Pio Clementino*

Phototypie Paul & Vigier - Paris

VASES and CANDELABRA (ancient)



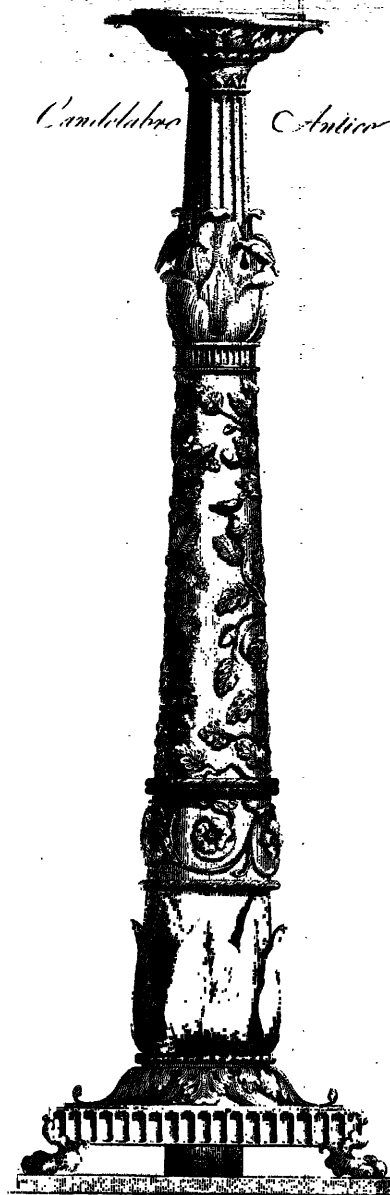
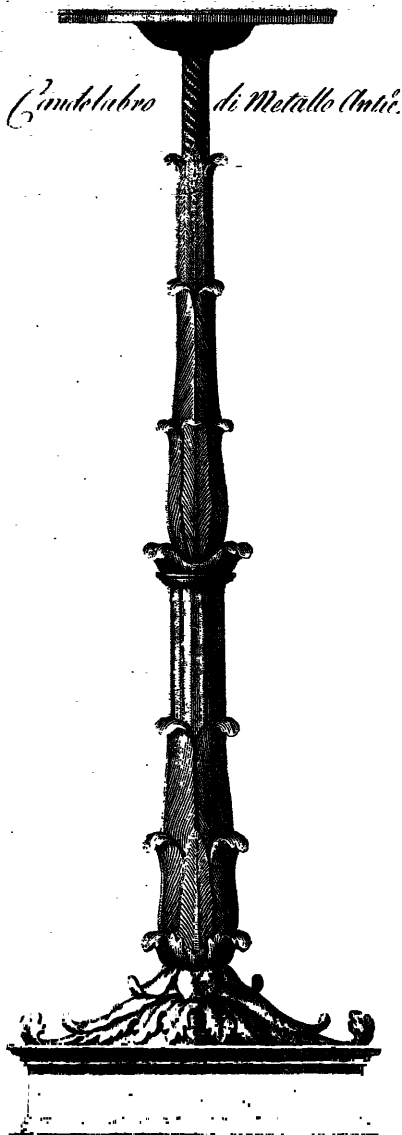
Published by Tiranti & C^o - London

VASES and CANDELABRA (ancient)



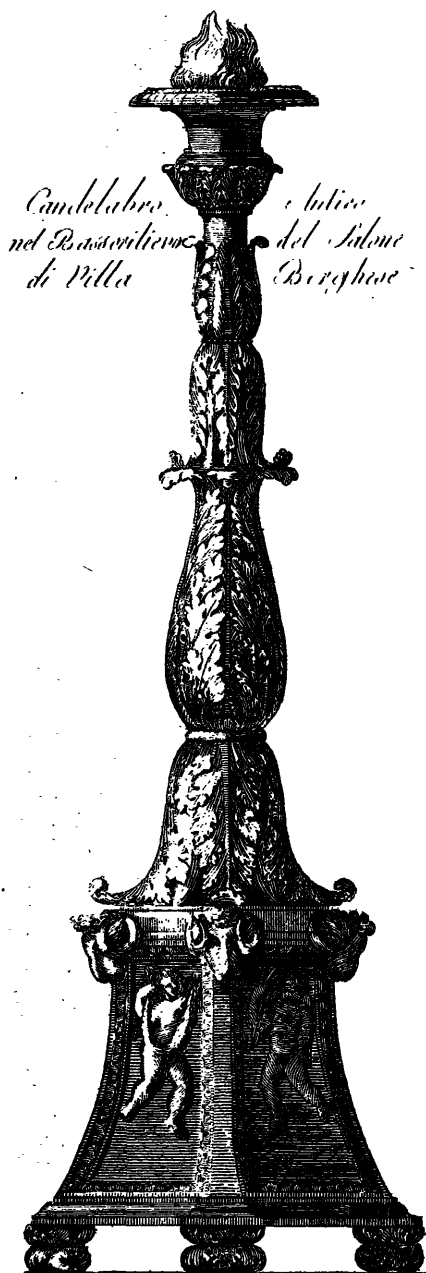
Phototypie Paul & Vigier - Paris

VASES and CANDELABRA (ancient)



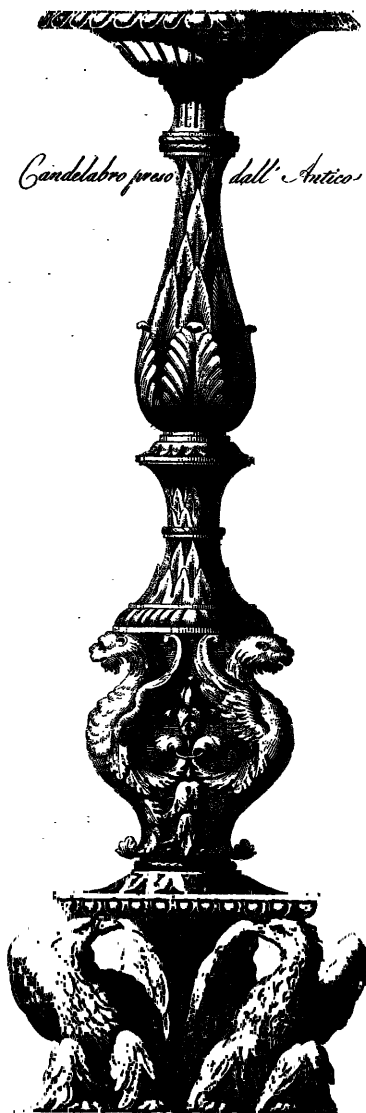
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VASES and CANDELABRA (ancient)

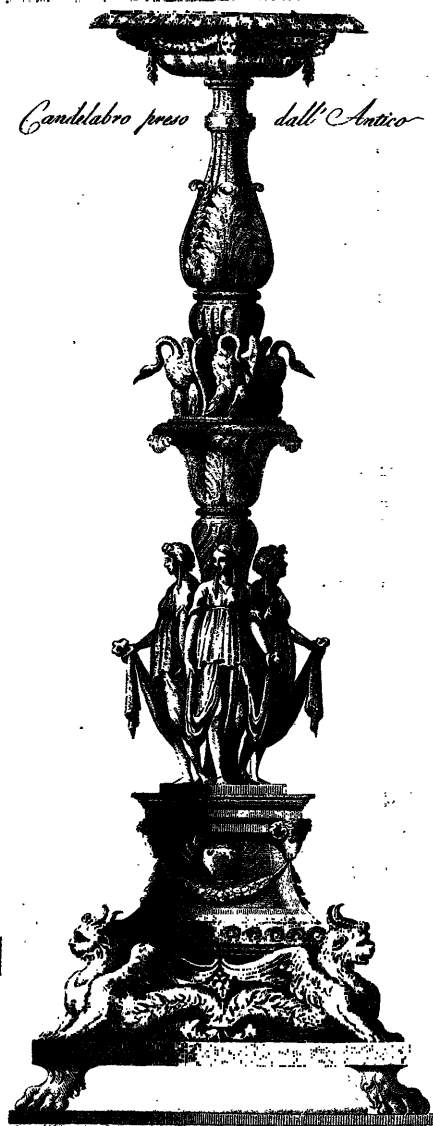


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VASES and CANDELABRA (ancient)



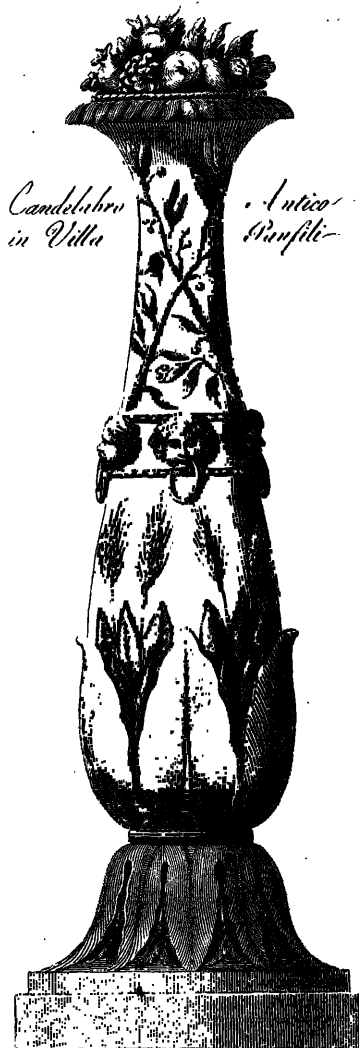
Candelabro preso dall' Antico



Candelabro preso dall' Antico

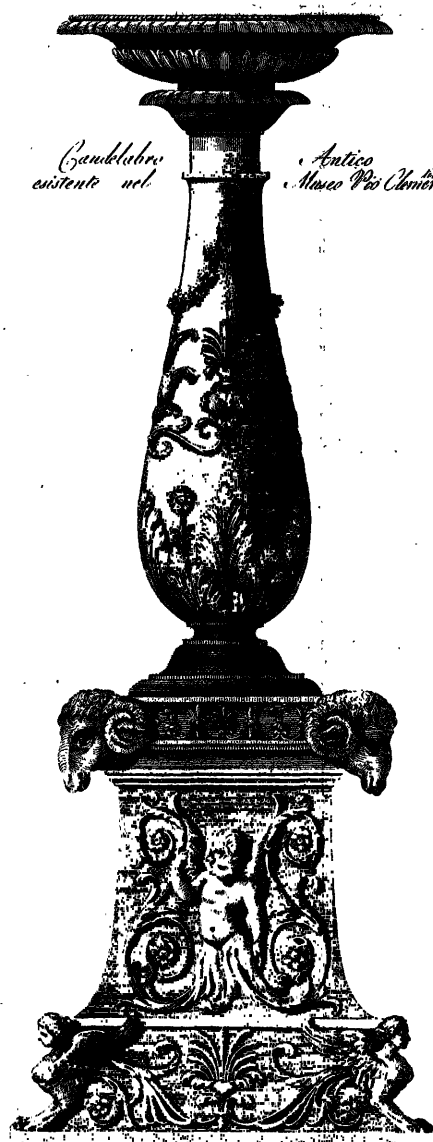
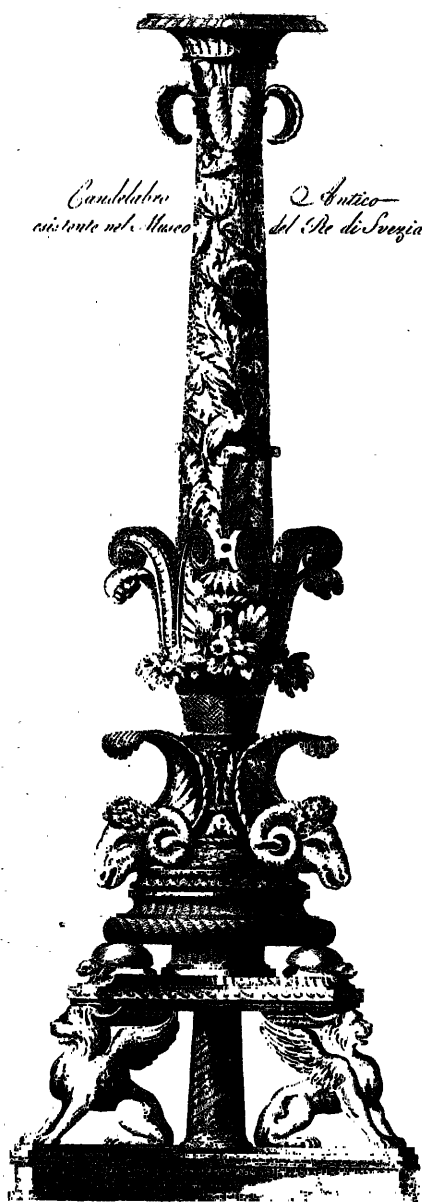
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VASES and CANDELABRA (ancient)



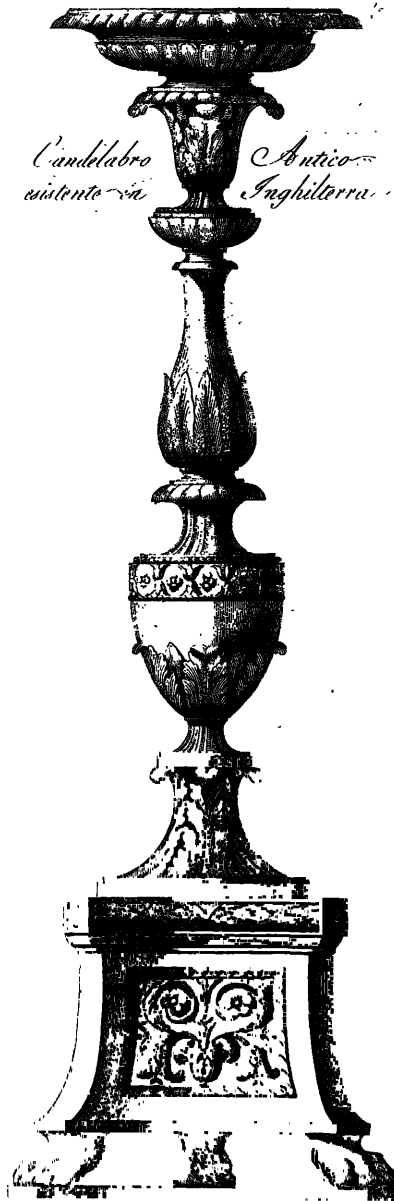
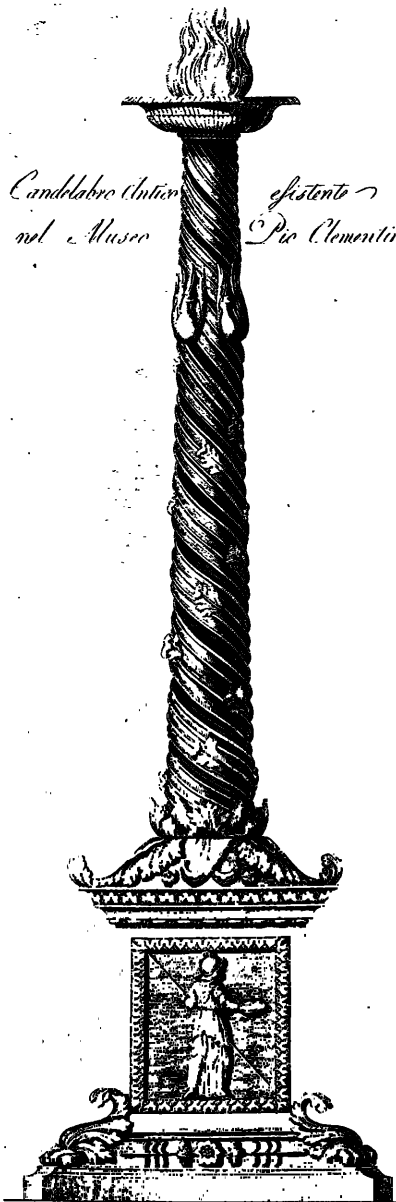
Phototypie Paul & Vigier - Paris

VASES and CANDELABRA (ancient)



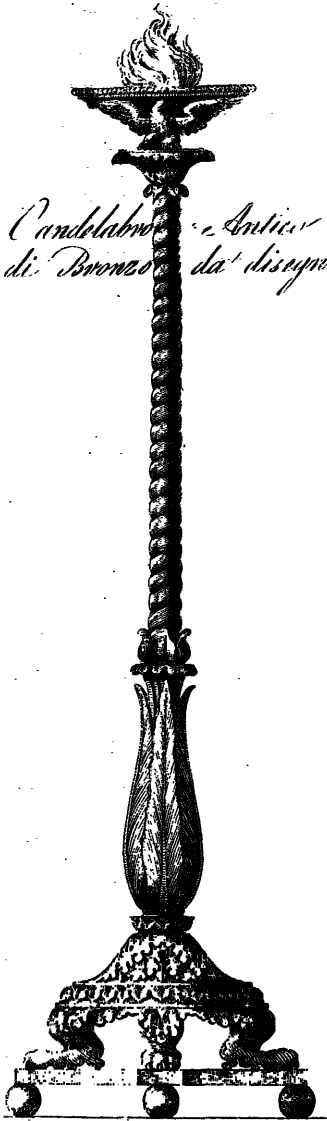
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VASES and CANDELABRA (ancient)

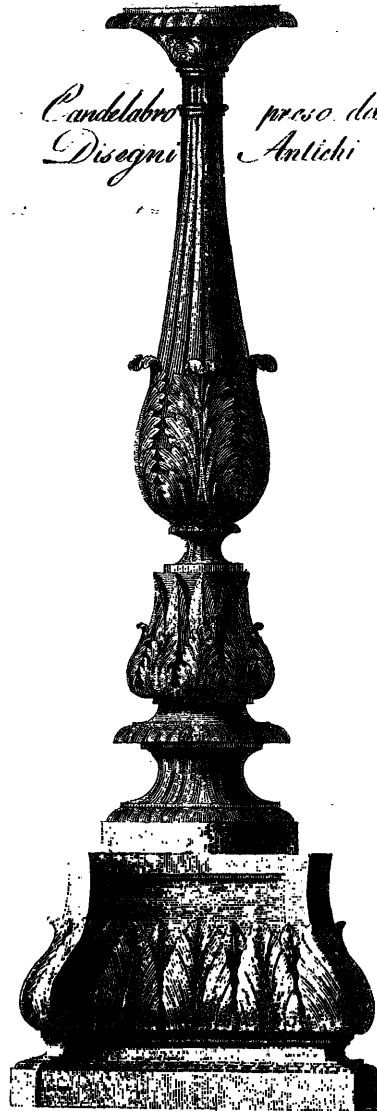


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VASES and CANDELABRA (ancient)



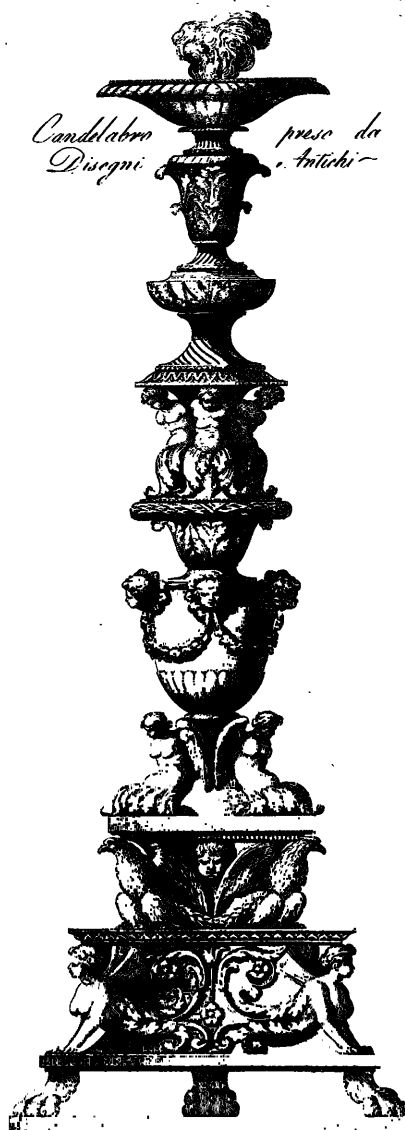
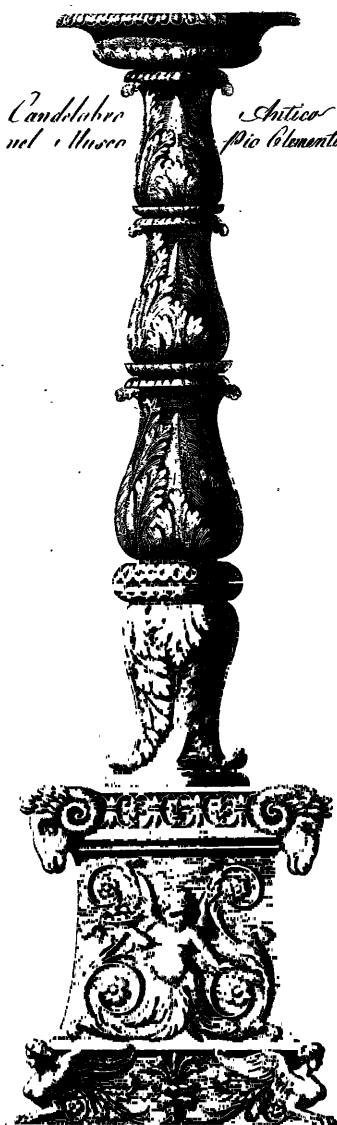
*Candelabro Antico
di Bronzo da' disegni.*



*Candelabro preso da
Disegni Antichi*

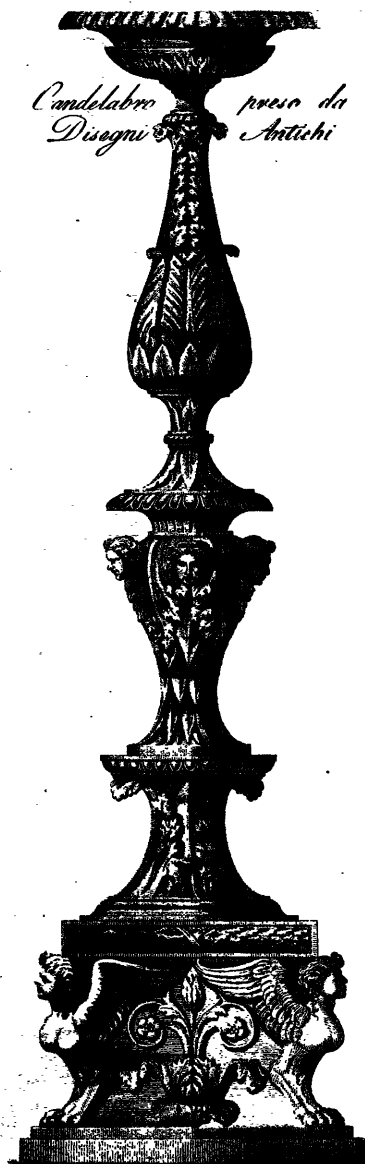
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VASES and CANDELABRA (ancient)

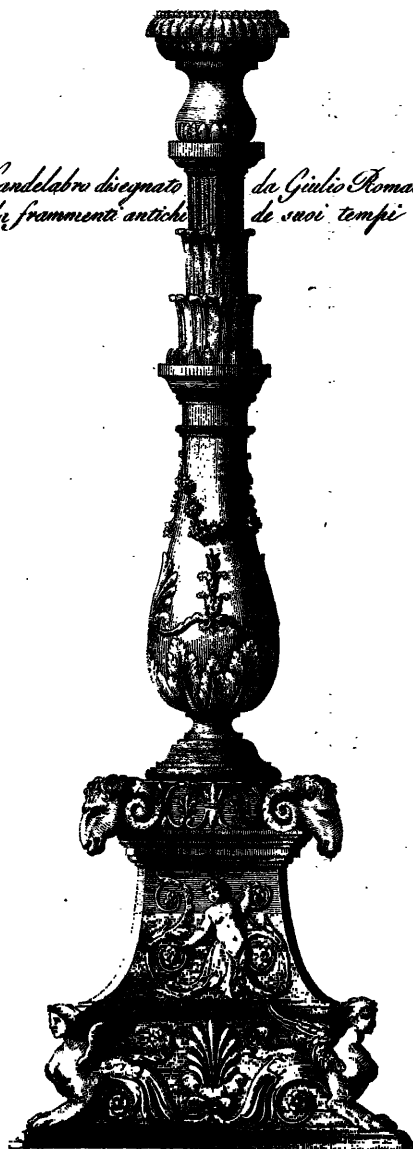


Phototypie Paul & Vigier - Paris

VASES and CANDELABRA (ancient)



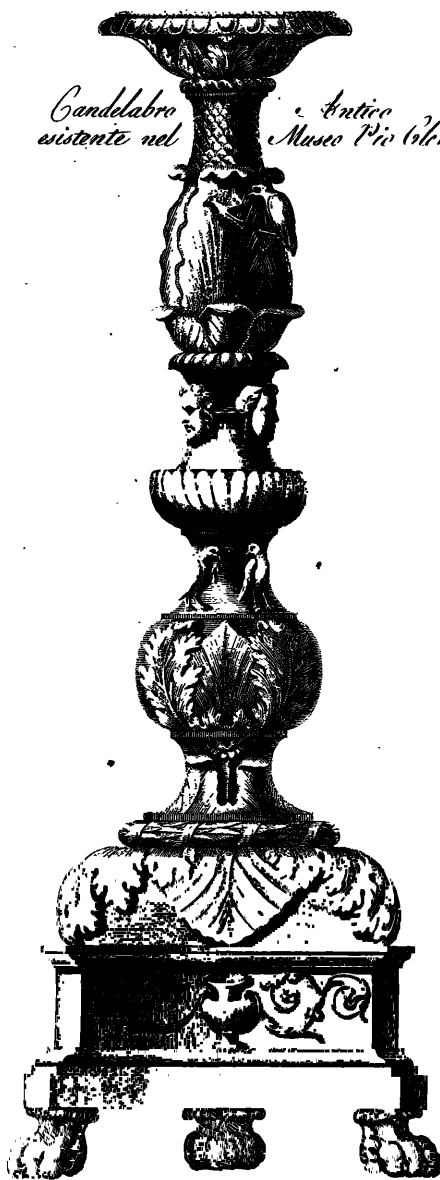
*Candelabro preso da
Disegni Antichi*



*Candelabro disegnato da Giulio Romano
da frammenti antichi de suoi tempi*

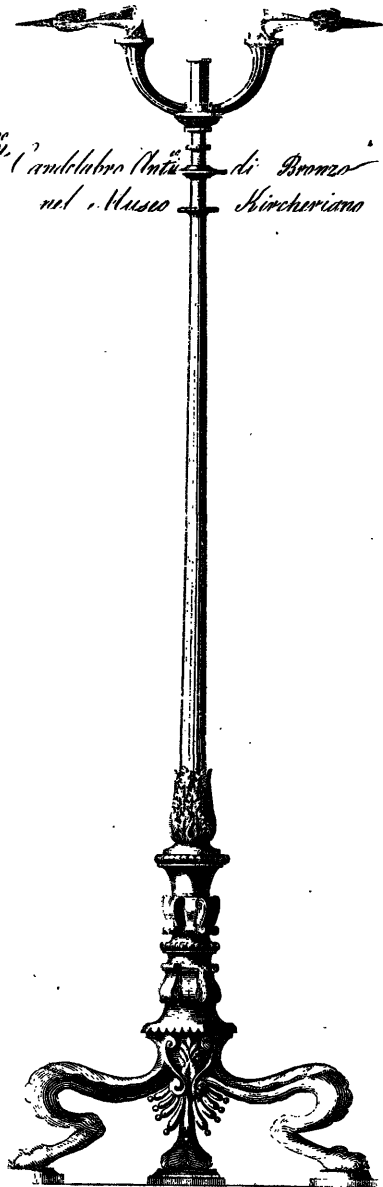
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VASES and CANDELABRA (ancient)



*Candelabro
esistente nel*

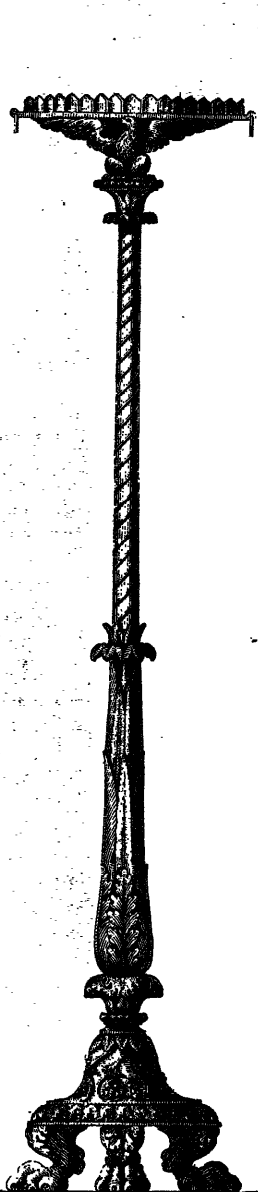
*Antico
Museo Pio Clementino*



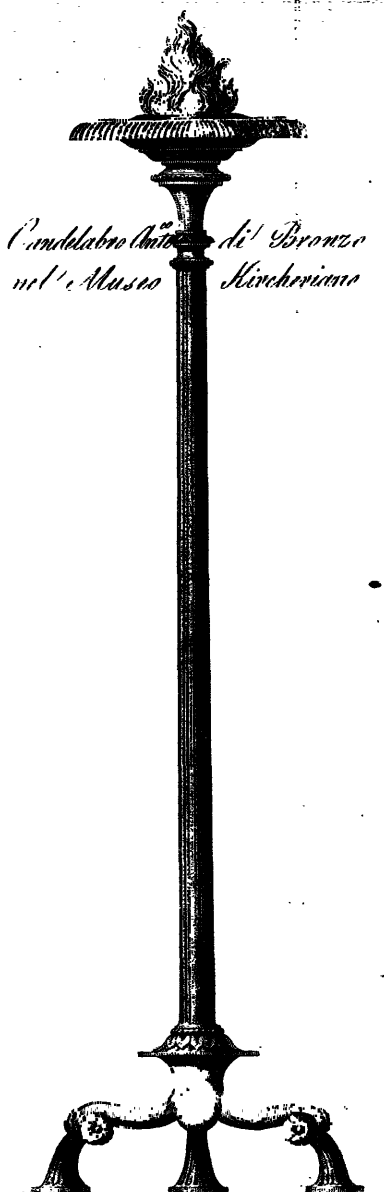
*Candelabro Antico di Bronzo
nel Museo Kircheriano*

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VASES and CANDELABRA (ancient)

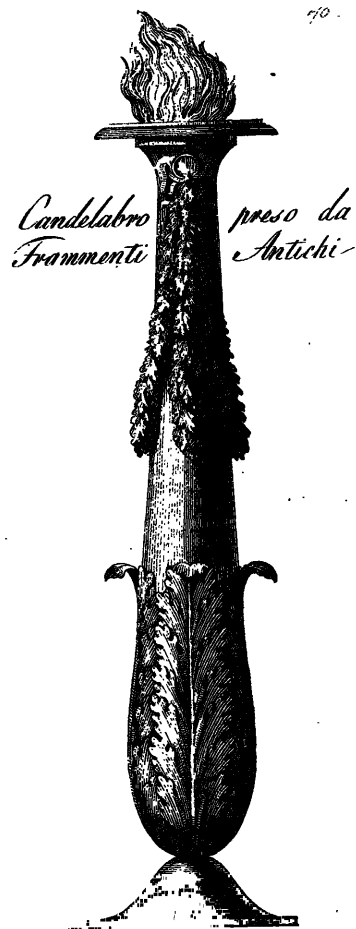
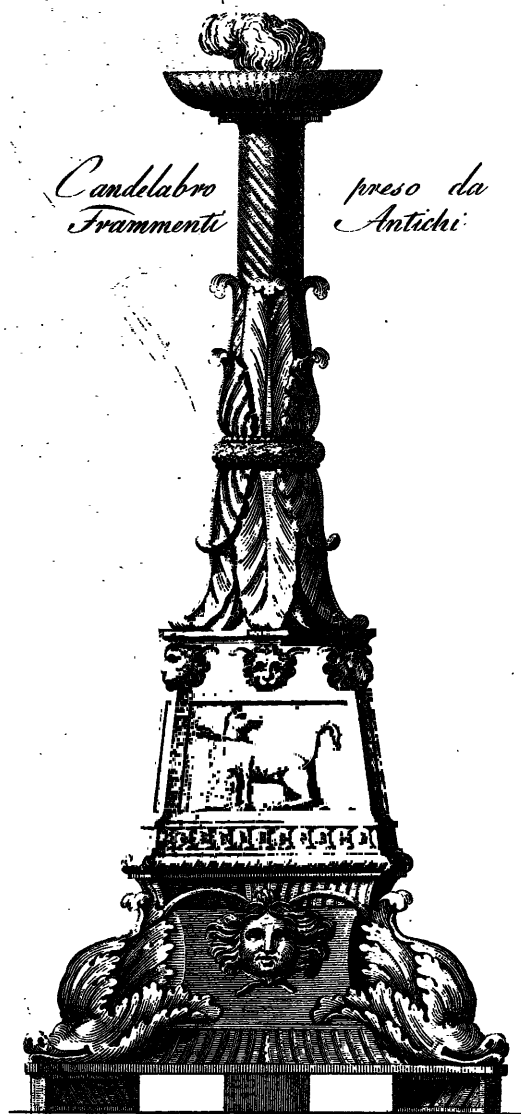


*Candelabro antico di Bronzo
nel Reale Museo di Napoli*



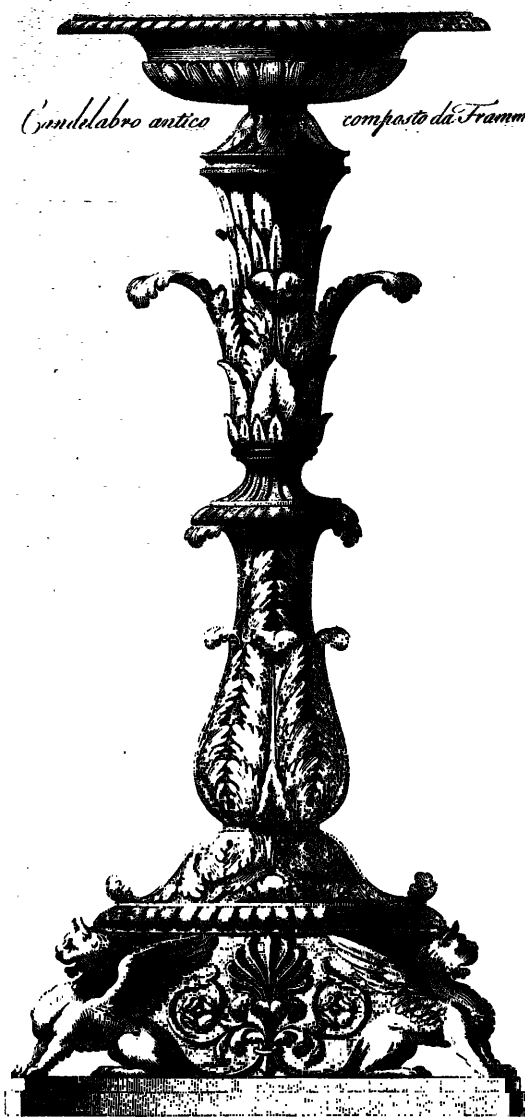
*Candelabro antico di Bronzo
nel Museo Minervaiano*

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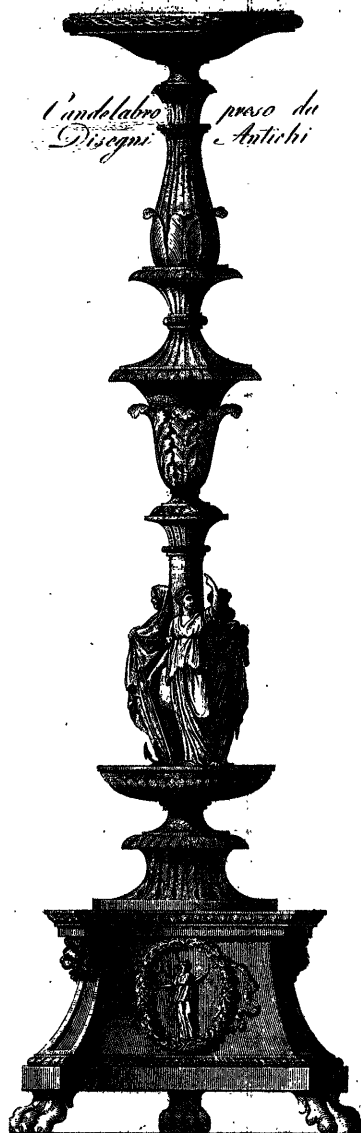
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VASES and CANDELABRA (ancient)



Candelabro antico

composto da Frammen

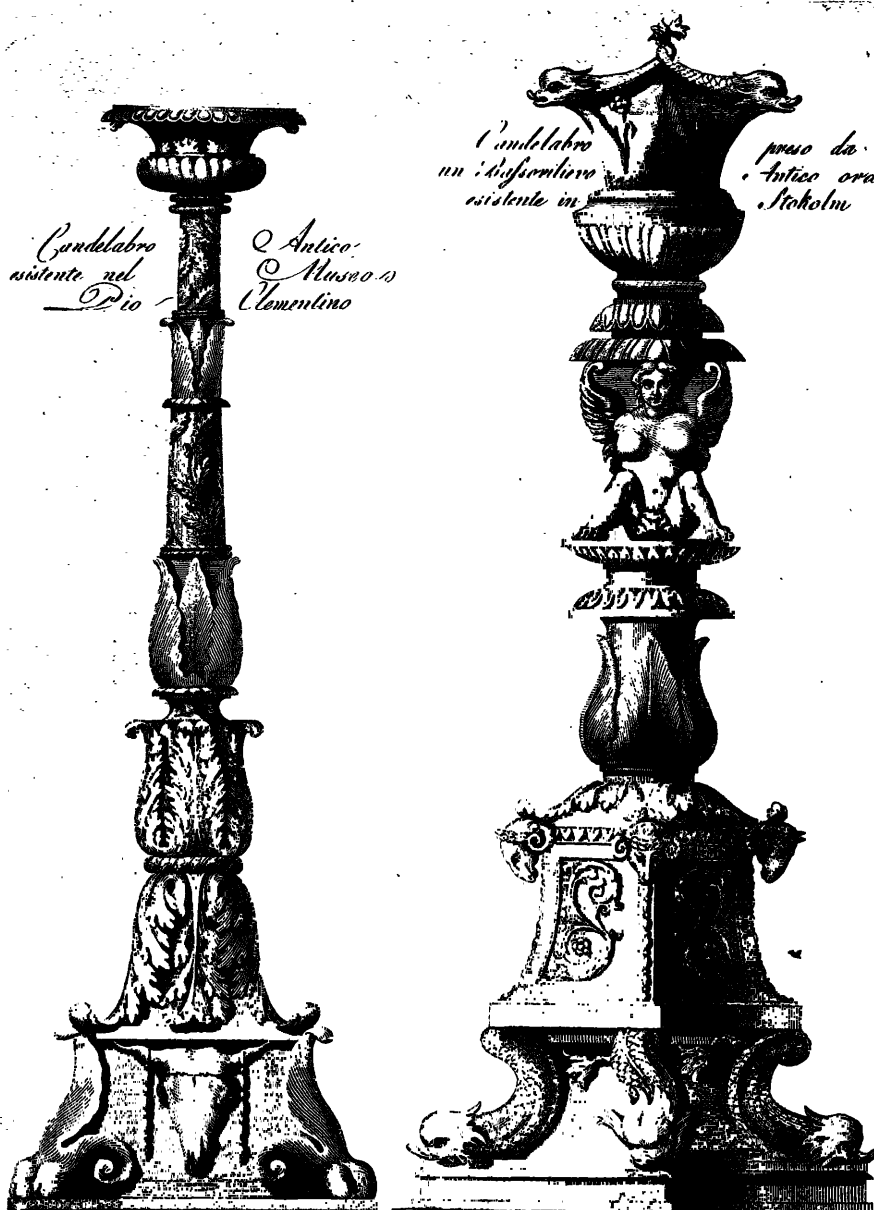


*Candelabro
Disegni*

*presso di
Antichi*

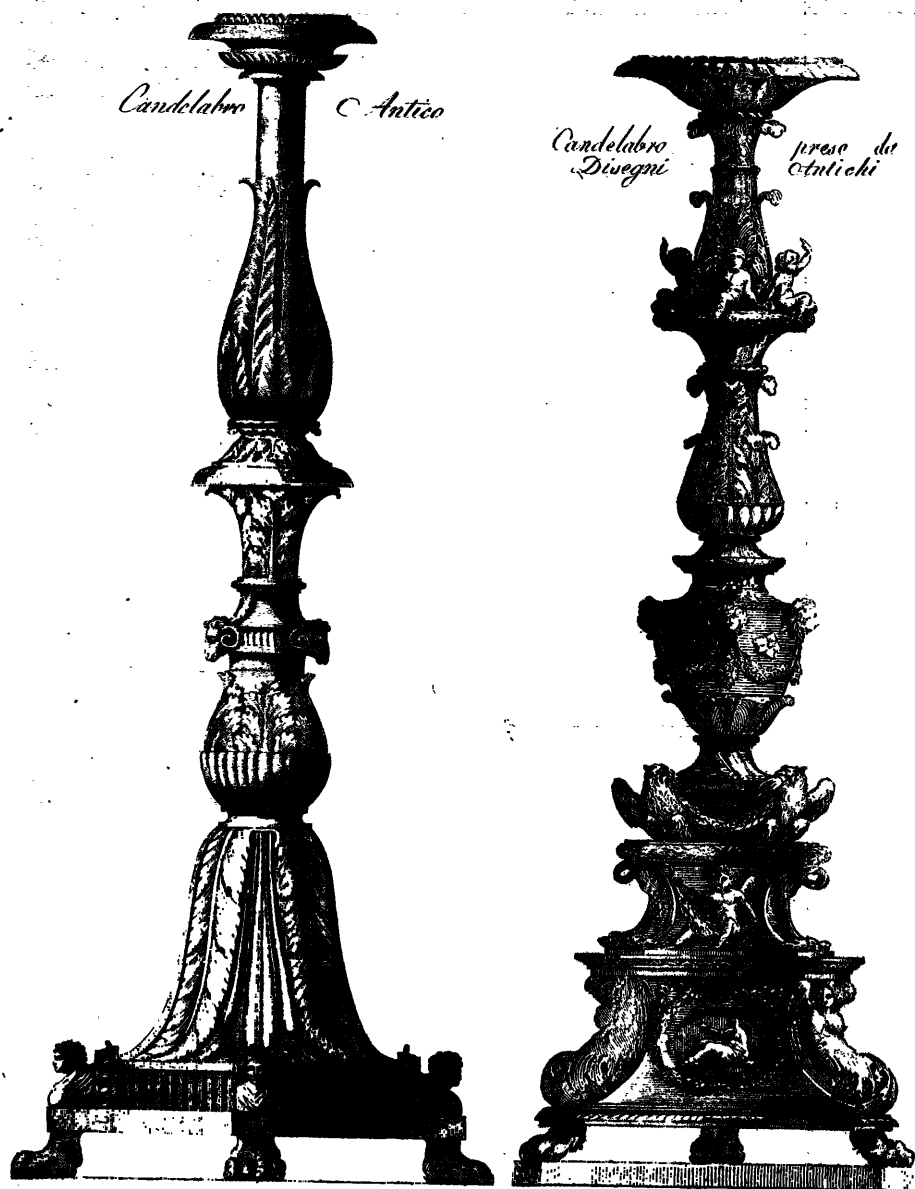
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VASES and CANDELABRA (ancient)



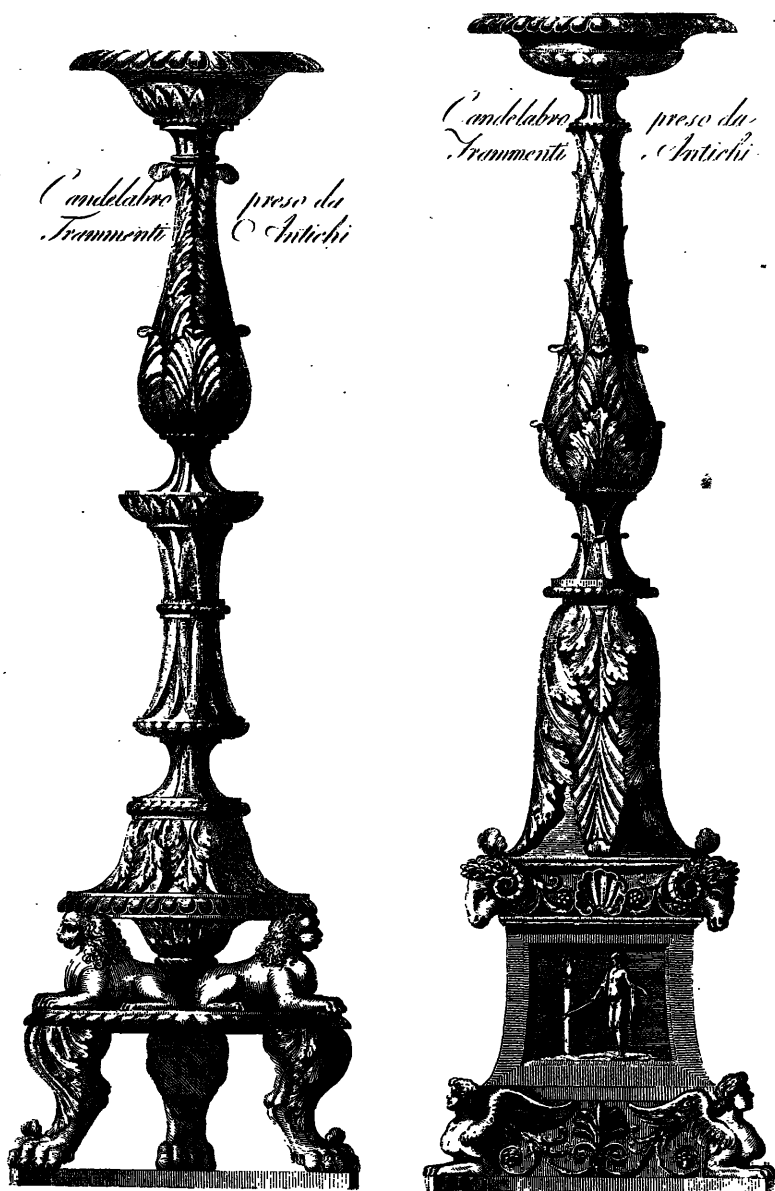
Phototypie Paul & Vigier - Paris

VASES and CANDELABRA (ancient)



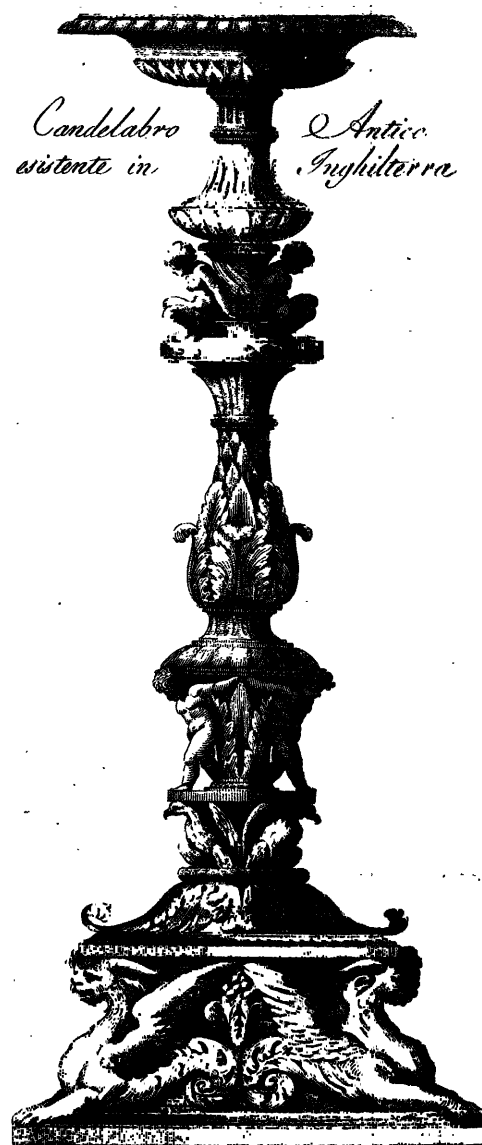
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VASES and CANDELABRA (ancient)



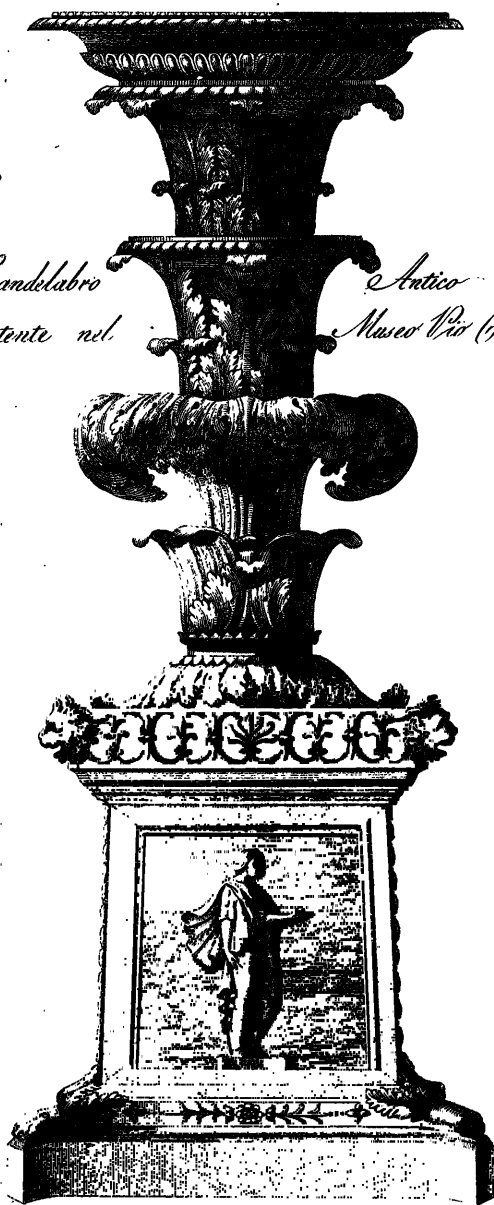
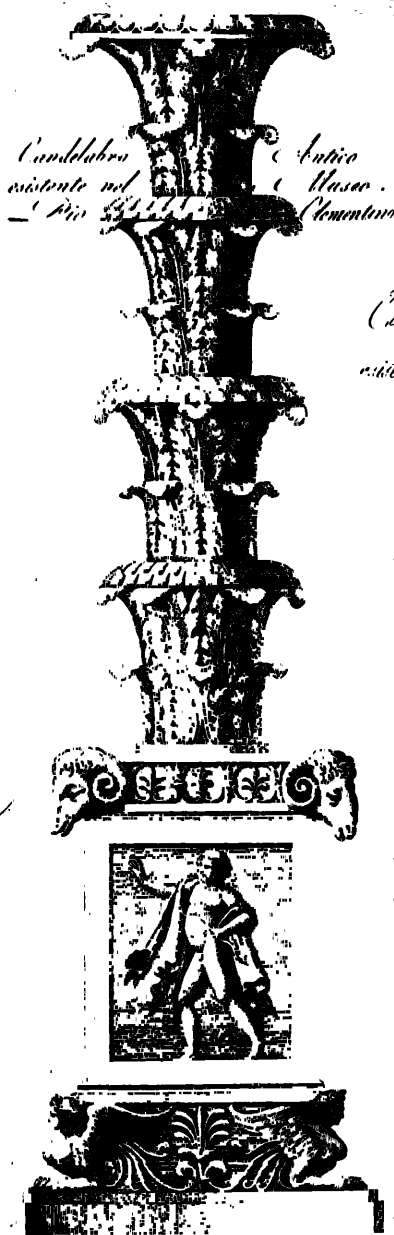
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VASES and CANDELABRA (ancient)



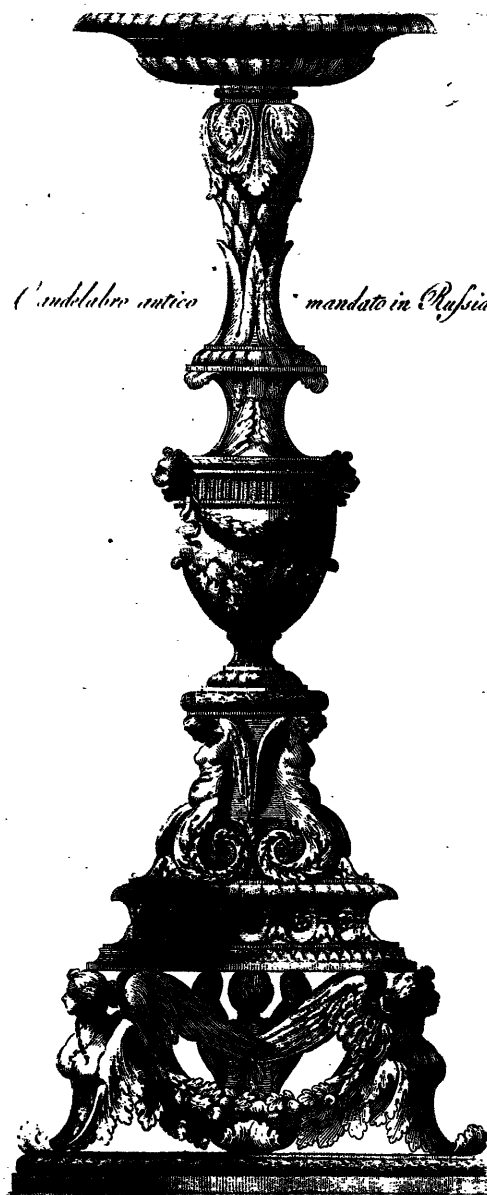
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VASES and CANDELABRA (ancient)

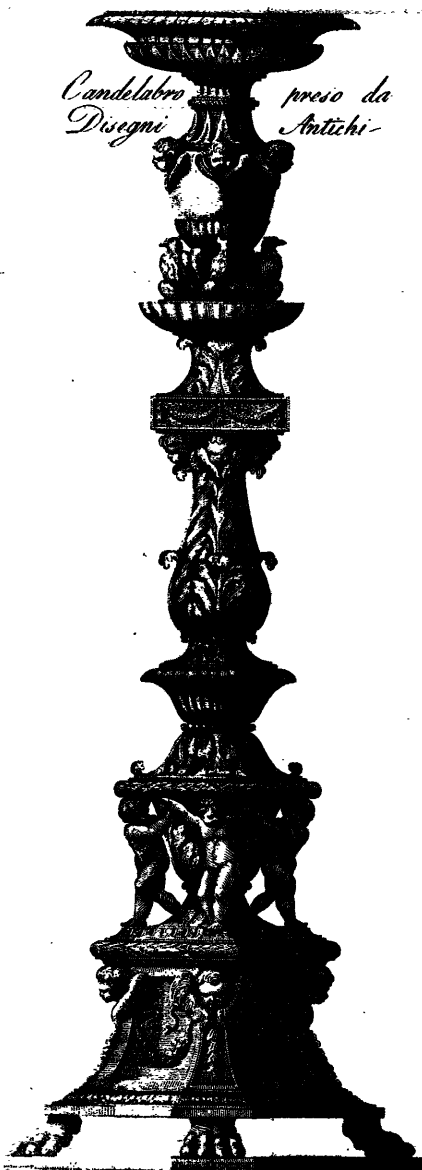


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VASES and CANDELABRA (ancient)

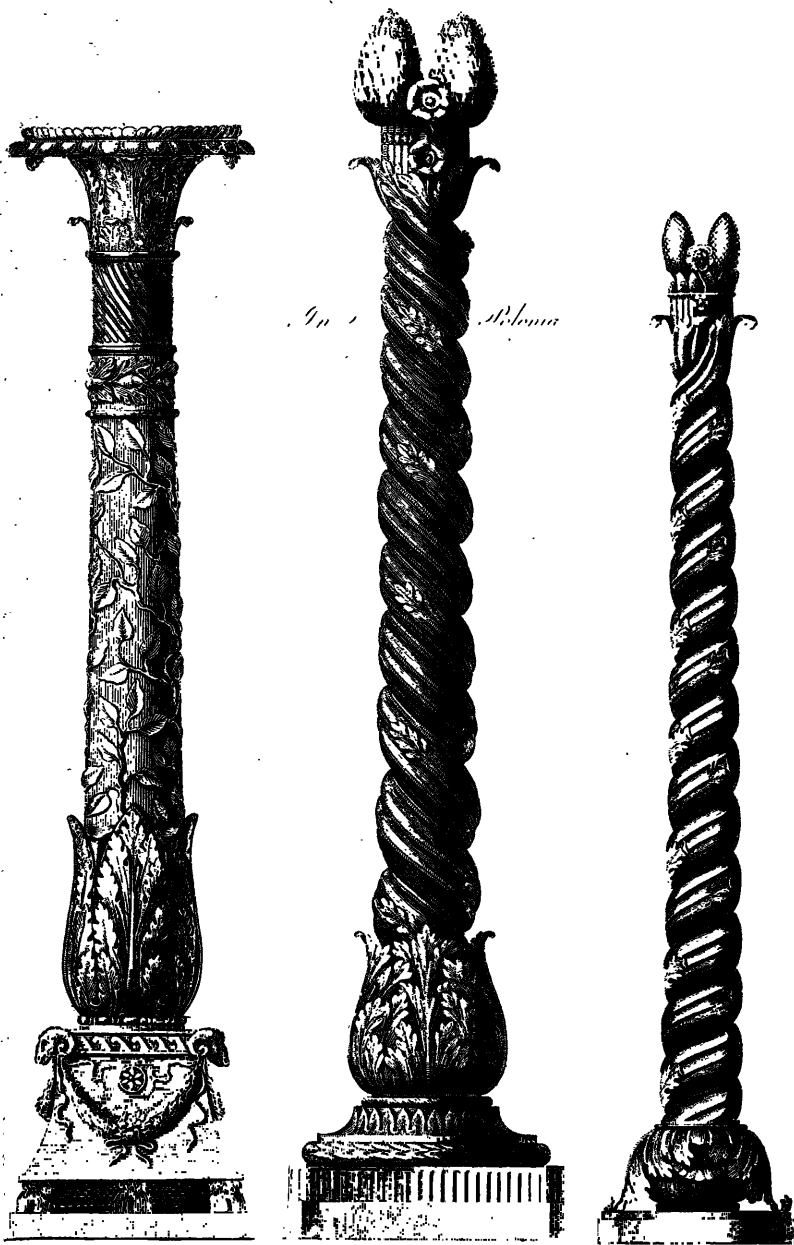


mandato in Russia



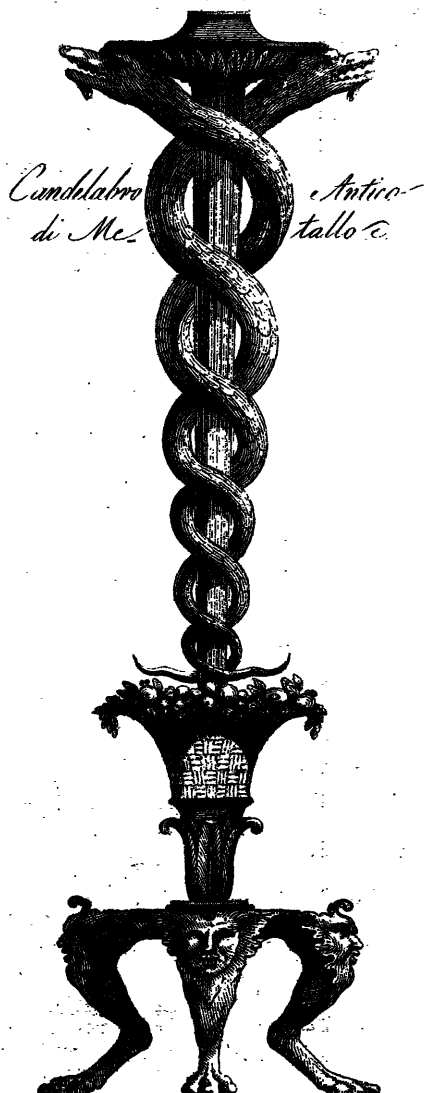
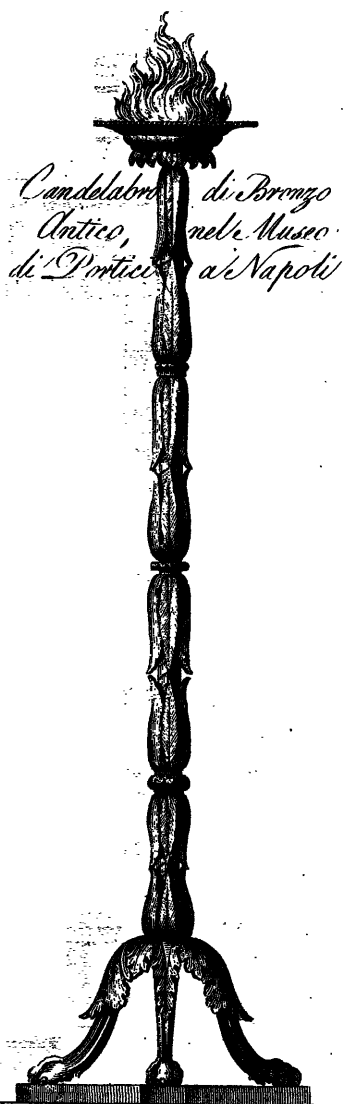
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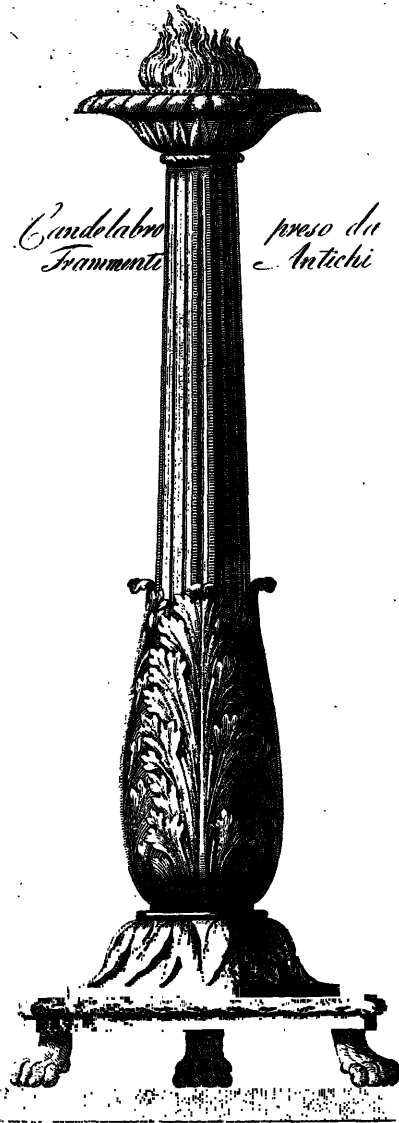
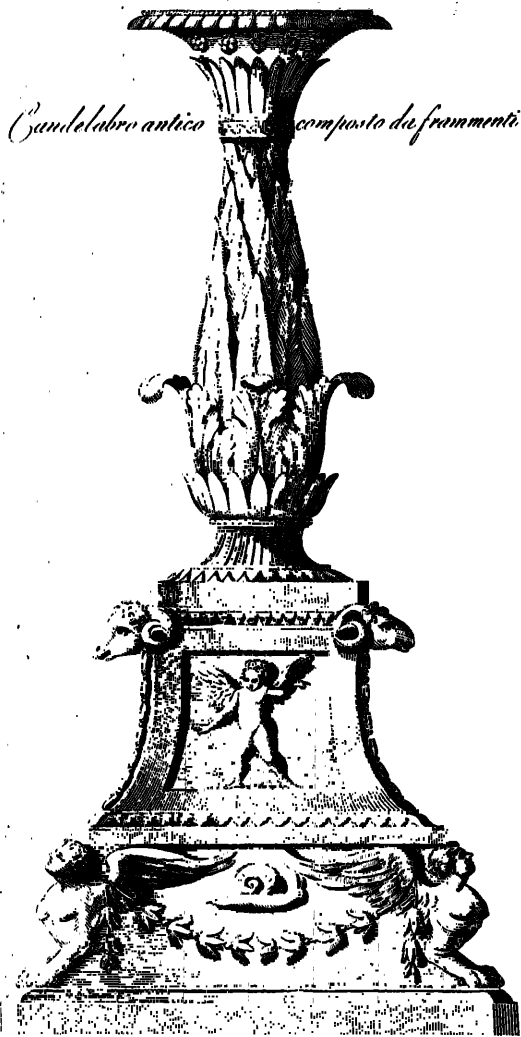
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VASES and CANDELABRA (ancient)



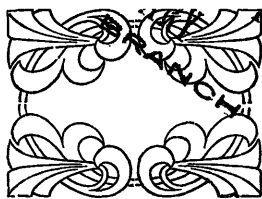
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